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TABLE OF CONTENTS.

	PAGE
GENERAL HAMLEY'S WAR IN THE CRIMEA, by JUDGE O'CONNOR MORRIS	249
THE POSTHUMOUS POEMS OF CHARLES MACKAY, by G. COTTEWELL	250
SIR GEORGE CHETWYND'S EXPERIENCES OF THE TURK, by J. I. MICHIN	251
PROF. GARNETT'S SELECTIONS IN ENGLISH PROSE, by ARTHUR GALTON	252
NEW NOVELS, by G. BARNETT SMITH	254
SOME BOOKS OF ANCIENT HISTORY	254
NOTES AND NEWS	256
UNIVERSITY JOTTINGS	257
MAGAZINES AND REVIEWS	257
ORIGINAL VERSE: "Not in Vain," by A. Z.	257
UNPUBLISHED WORKS OF BRUNO AND ABELARD, by DR. KARL BLIND	257
SELECTED FOREIGN BOOKS	258
CORRESPONDENCE:—	
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APPOINTMENTS FOR NEXT WEEK	261
SOME BOOKS ON ORNITHOLOGY	261
SCIENCE NOTES	262
MEETINGS OF SOCIETIES	262
ART BOOKS	263
THE ROYAL SOCIETY OF PAINTER-ETCHERS, by F. WEDMORE	264
PROPOSED EXCAVATIONS AT CHESTER	264
NOTES ON ART AND ARCHAEOLOGY	264
GUY DE MAUPASSANT AS A DRAMATIST, by CECIL NICHOLSON	265
STAGE NOTES	265
RECENT CONCERTS, by J. S. SHEDLOCK	265
MUSIC NOTES	266

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LITERATURE.

"EVENTS OF OUR TIMES."—*The War in the Crimea*. By General Sir Edward Hamley. (Seeley.)

THIS book, the first of "Events of Our Times"—a series in the hands of Messrs. Seeley—has not disappointed our exacting hopes. General Hamley is well known as the accomplished author of a really great work, *The Operations of War*, the best military treatise in any language, if we except Napoleon's unrivalled "Commentaries"; and he has given us in this volume an admirable account of the Crimean War of 1854-5. The narrative is just what it ought to be—a clear, compendious, but able description of the events of that remarkable contest, scientific enough for the student of war, yet quite intelligible to the general reader. General Hamley has, for the most part, placed the facts of the war in their true proportions. His reflections are, as a rule, just; and it is one of his distinctive merits that he can describe a great siege, one of the most memorable in the annals of war, without employing recondite terms of art which would "make Quintilian stare and gasp," and are to unprofessional readers unknown mysteries. His eye, too, for delineation is exceedingly good, and his sketches of the different parts of the theatre are clear, graphic, distinct, and complete. We shall differ from him in some particulars, especially in his estimate of Pélissier. But his judgments on Lord Raglan are sound and accurate; and, on the whole, an intelligent reader will learn more of the subject from this little volume than he will gather from Kinglake's bulky history—a false, unjust, and meretricious work.

We shall not follow General Hamley in his brief account of the events that led to the Crimean War; he is impartial to all the Powers concerned. He shows from official sources that the siege of Sebastopol was contemplated as early as June, 1854; but we can hardly agree with him that an enterprise of the kind held out a reasonable prospect of success, through a mere descent on the Crimean coast. His sketch of the departure of the allied fleets, and of the landing at Old Fort, is vivid and good; but the student of war will note that two armies disembarked in a region completely unknown, without supplies or the means of transport—one cause of the grave disaster that followed. General Hamley's description of the fight of the Alma is just and admirable in all respects, and exhibits his practical knowledge of war. The battle was the first great conflict of European armies that broke the repose of the long peace, if we omit the

events of 1848-49; and it was marked on all sides by very plain errors. Had Menschikoff taken a position on our flank, we doubt if we could have advanced at all. The allies would have been compelled to fight with their backs to the sea, and on a front parallel to a precarious base; and their enemy would have had his communications covered. The Russian general, however, resolved to stand, and to make a passive defence in front. But he carried out badly this vicious system—he did not secure his left at all, and he occupied the ground without skill or insight. On the other hand, the plan of the allied attack was ill-conceived, and a bad display of tactics. The assailing armies, beyond dispute, ought to have extended themselves to the enemy's right, and endeavoured to force him against the sea, where the slightest reverse would have been destruction. The chiefs did not see and understand their business. The French attack, again, was feeble and ill-designed: thousands of men were not engaged at all, and a whole army did little more than make a demonstration of doubtful value. Nor were we less faulty on our side. General Hamley very properly condemns the erratic ride of the commander-in-chief, absurdly made a subject of praise by Kinglake; and our attacks were desultory, badly combined, and imperfect. The dogged and fierce courage of the British soldier got the better at last of these shortcomings; and the line, as usual, beat the column, an experience as old as the days of Pyrrhus, if the line is composed of better men. But the Russians were very inferior in numbers; and the battle of the Alma was a mere victory, whereas it ought to have been a decisive triumph.

General Hamley properly rejects the theory—swallowed by Kinglake in order to sneer at the French—that Sebastopol would have fallen at once, had the allies, after the Alma, marched on the place. He shows that Todleben's view of the subject, advanced to magnify his own exploits, when fairly examined, is utterly untrue. The allies might perhaps have mastered the north of the fortress, but they could not have mastered the south side without the co-operation of the fleet; and the Russians prevented this by sinking some of their ships. Bad as a tactician, Menschikoff had strategic knowledge. He showed skill in closing the mouth of the harbour and covering the fortress on its most vulnerable side; and he acted rightly in marching towards Bakshisarai with his defeated army. General Hamley describes the well-known flank march; justly censures Lord Raglan for the scant precautions taken in a difficult and perilous movement; and asserts that the allied and Russian chiefs were alike to blame for faulty reconnoitring. He gives us an excellent account of the allied positions as ground was taken before Sebastopol; and examines and dismisses the view—we are afraid Todleben has extolled himself—that the place could have succumbed to a sudden assault. General Hamley properly shows how absurd was the notion that the allied fleets could have reduced the forts of the Russians. Wooden walls were no match for stone walls, even in the days

of the old round shot, and were certain not to resist shells; and our ships and those of the French were, beyond dispute, beaten. The first great act of the siege, however, was the bombardment of October 17. Our batteries certainly accomplished much and silenced the fire of those of the enemy; but we think it very doubtful whether an assault could have been tried, with good hope of success, even had the French batteries remained intact. General Hamley describes the stirring events that followed impartially, and in a very clear narrative. The Russian army in the field had by this time been strengthened. Balaclava and the adjoining tract was an outlying and vulnerable part of our lines, and the enemy soon made an effort against it. General Hamley gives us a striking account of the deeds of the Heavy and Light Brigades, unparalleled, perhaps, as feats of horsemen; but if this was magnificent it was not war, and he properly censures Lord Raglan's orders. This leads us to the great day of Inkerman, the most heroic, perhaps, of England's battles. Nothing can be better than the sketch in this work, it fairly shows that, had the Russian chiefs known how to make use of their overwhelming numbers, nothing probably could have saved the allied armies from a crushing reverse, if not from destruction. But the Russian attacks were, so to speak, strangled—masses of men were crowded on a narrow space, and could not make their superior force tell; time was given to the hard-pressed allies, and the enemy sullenly abandoned the field. But before the victory was won, the British army was subjected to a trial never endured before in its history, from Malplaquet to Waterloo; and its achievements deserve imperishable fame.

Survivors of the time recollect vividly the deep anxiety that prevailed in England when the intelligence arrived of the fight of Inkerman, with its glory and its evident perils. Three or four weeks passed, and the allied armies found themselves in a state not very much better than that of the Grand Army during the retreat from Moscow. General Hamley describes, with a graphic touch, the sufferings of our troops in that fearful winter, when famine and cold devoured thousands of victims, yet could not quench the spirit of our devoted soldiery. Making every allowance for the unexpected results of the hurricane of November 14, the disasters that occurred might have been foreseen; they flowed from the circumstance that two armies had landed in a remote nook of the East without a regular base or proper supplies, and undertook a siege of the first order without appliances of which they stood in need. Nevertheless, as the allies had the command of the sea, and easy communication with France and England, it seems to us that there was much negligence on the part of the War Offices of both countries. After the failure of October 17, and when it was resolved to winter on the Crimean seaboard, a little forethought might have averted, in part, the calamity that befell the two armies. General Hamley is probably right in excusing the ad-

ministrators on the spot from serious blame; and, in truth, the military organisation of England and France was, at the time, unequal to a great and sustained effort. While English and French regiments were wasting away, under the terrible effects of a Russian winter, the garrison of Sebastopol was greatly increased; and, with the Russian field army, it had suffered less than the worn-out enemies opposed to it. General Hamley observes that the Russian commanders ought to have crushed the allies had they attacked in force. Todleben, the soul of the defence, was an engineer, and in no sense a strategist; and, for our part, we have no doubt that the memory of Inkerman forbade an attack. General Hamley admirably describes the system of counter-approaches employed by Todleben; as the spring advanced, what had been only a fortress became an enormous entrenched camp, surrounded for miles by formidable works, which greatly increased the means of resistance. By this time succour had reached the enfeebled besiegers; the French army had become a very large force, and the English army had been greatly strengthened; and the second grand bombardment was tried in April. General Hamley correctly says, no doubt, that the zone of defence was much injured; but he rather hints than asserts that a fair chance existed to carry the place by assault. Considering what happened afterwards, we are convinced that an effort of the kind would have probably failed.

The belligerent forces were now divided into the besiegers within their trenches and lines, the garrison of Sebastopol in its entrenched camp, and the allied and Russian armies in the field. But the besiegers were hardly as strong as the garrison—the position of the latter was certainly the stronger; while the allies could oppose the Russians with a more powerful army. In this condition of affairs, we venture to say that, strategically, Louis Napoleon was right in urging that the allies should take the field, and attempt to operate against Sebastopol by striking at the communications of the Russian army; the fortress would fall of itself before long, and easily, were the effort successful. This advice, however, was rudely rejected by Pélissier, the French commander-in-chief, who had replaced the feeble Canrobert; and, with due deference to General Hamley, this strategy, we believe, was wrong, though we shall not pretend to say that the Emperor's plans, made at a distance, were more than correct in theory. Pélissier was a man of rugged nature, but a daring, resolute, and stout soldier; and setting his master's schemes at naught, he applied himself to "taking the bull by the horns," and pressing the siege, whatever the cost. He showed strength of character in all that he did; but his generalship, we think, was altogether faulty. The third great bombardment of the first week of June once more shattered the lines of the defence, and gave the allies possession of important outworks; but no assault followed, and it would have probably failed. Pélissier continued doggedly to pour "a fire of hell" into the beleaguered place. But the great attack of June 18, when a formidable

assault was at last tried, was defeated at every point with loss; and though Pélissier made several plain mistakes, we are inclined to think that it was even now premature. Lord Raglan died soon after this failure; and the French general went on "pegging away," much after the fashion of Grant in his march across Virginia to assail Richmond. By degrees the pressure of the besiegers told; and an expedition happily made against Kertch—almost the only strategic move of the allies—deprived the Russians of a great depot of supplies, and had a marked effect on the defence of Sebastopol. The summer months were passed in this way, and the power of the garrison declined by degrees as the energy of the attack increased. Meanwhile the Sardinians had joined the allies; and an effort made by the Russian field army to operate against the besiegers' flank was repulsed, with great slaughter, on the Tchernaya.

The last act of the drama was reached in September; and Sebastopol fell, after a protracted struggle, which had endured for not far from a year. General Hamley gives us a striking account of the agony of the beleaguered fortress: how the city crumbled into a waste of ruin; how the undaunted garrison sternly held out, though slaughtered by hundreds day after day; how the choking hospitals became scenes of horror worse than the Inferno of Dante. The final assault took place on the 8th of September. After a desperate fight the Malakoff fell; but it deserves special notice that the attacks failed at every other point of the zone of the defence, a clear proof that the strength of the place was enormous. With the fall of the Malakoff the tragedy closed. But the Russians made good their way to the northern side; and they were soon in communication with the army in the field, which still maintained an imposing attitude. The capture of the city, in fact, gave the allies only a colossal wreck; they had not nearly crippled their stubborn foes, and, strategically, their position was not as good as that of the Russians, brilliant as had been their success. This in our judgment condemns Pélissier; and, as a matter of fact, it became most doubtful how the war in the Crimea was to be prolonged should the Russians maintain a stand in the winter. The exhaustion, however, of the power of the Czar solved a problem otherwise difficult in the extreme; the military strength of Russia was broken, and peace was made in the beginning of 1856. The conditions of 1812 had, in truth, been reversed; it was the Russians who had to make immense marches, without proper supplies, through frozen deserts; and their losses reached, perhaps, half a million of men—much the same as the loss of the Grand Army—while those of the allies were comparatively small, cruelly as they had suffered in the winter of 1854.

The war as a whole did not create any military reputation of the first order. Todleben made a memorable defence, and displayed wonderful engineering resource; but no French, English, or Russian commander can be said to have shown supreme ability. The contest, however, fully brought out the qualities in war of three great races, and it

is this feature of it which gives it undying interest.

WILLIAM O'CONNOR MORRIS.

Gossamer and Snowdrift. The Posthumous Poems of Charles Mackay. (George Allen.)

CHARLES MACKAY's gift of song had a certain literal character, for he was essentially a song-writer. There were few forms of verse which he did not attempt, but the only one in which he excelled was this. His longer poems give one the impression of being laboured; his short ones—those which catch some feeling of the moment, some salient truth which all the world will recognise, and which express it in rhythmic words for the popular ear—are natural, forcible, and effective. We do not go to him as we do to Wordsworth for the inner secrets of nature, but he puts into admirable verse for us those more apparent *Voices of the Mountains* which strike every ear. This word "voices" had a use and fitness for him which he was not slow to see. He called another of his volumes *Voices of the Crowd*; and it is noticeable that nearly every poem of his which lives in the recollection is the utterance of some voice or other, which is audibly welling up from the hearts of men or from the world outside. It is the true function of the song-writer to catch these voices and give them emphasised expression. The everlasting hopefulness out of which great movements spring, and by which heroic labours are sustained, is the voice we hear in such songs as "Cheer, boys, cheer!" and the "Good time coming." They are pitched in a new key, but the truth they express is as old as human nature. Mr. Eric Mackay, in an introduction to this volume, says that armies have marched to the words of the first of these songs, and that "nations, dating from 1848, have found their watchword and their rallying-cry" in the second. The latter assertion seems a bold one, but who is to question its strict accuracy? There is no political economy in the "Good time coming"; it solves no social problems, and suggests no practical groundwork on which nations and constitutions and peoples can be established, but it breathes the spirit which goes to the making of all. In songs of this kind Charles Mackay is seen at his best. Its essential quality is not high, its range of expression is limited, but its power of impulse and of encouragement is unlimited. When he tried to give voice to profounder or remoter thoughts not easily articulated, he failed. An instance of such an attempt, and of the failure resulting from it, is furnished by his *Studies from the Antique*. They are studies of a dead antique; not of a living past. Let them be compared with Keats's "Ode on a Grecian Urn," and the difference will be seen at once. "Heard melodies"—says Keats in that poem—"are sweet, but those unheard are sweeter." While Mackay could reproduce with vivid effect the actual voices around him, he lacked the genius to give voice and fresh being to a long-forgotten age and its interests.

To be a poet of the present is perhaps distinction enough, but even that distinction must be qualified in Charles Mackay's case.

The present, more than any age since the world began, is a time of speculation, of anxious doubt, of bold conjecture. We accept none of the old theories without trying them; and some of them, after trial, we are disposed altogether to reject. Mackay did not share the modern spirit in these respects. He had no doubts or misgivings. The only problems that perplexed him were such as concerned the undue power of wealth, the helplessness of poverty, the prevalence of might over right. But his faculty of belief was almost as great as his power of hope, and his message to everyone was the assurance that everything would come right in the end. "Cheer, boys, cheer!" might have been added as a refrain to nearly everything that he wrote. One is glad to find in this collection of the poet's last poems verses that recall most of his styles. If there is nothing here that will be remembered as long as some of his more popular songs, there is much that will bear reading again and again. There is the same vigorous denunciation of craft, cunning, and hypocrisy, with which he made us familiar thirty years ago; the same high hopefulness and confident outlook to the future. But while the vigour is not abated, there is added a thoughtful grace, a charm which came with age, and which shows the placid contentment of a mind to which a long life brought more satisfactions than sorrows. In some of the more chastened verses in this volume, the poet reaches a profounder depth than he had explored before. This single quatrain, epigrammatic in its completeness, is an instance:

"Frail body! cease to sue for breath,
Thou canst not conquer in the strife:
Time was created but for Death,
And all Eternity for Life!"

The same quality is observable in the following poem, which also illustrates the tendency to hope all things, and believe all things, which is so marked in most of Charles Mackay's poetry:

"IMMORTALITY.

"Man never dies—but all men die,
Is this the immortality
We fondly crave? When we are gone
Are we as heedless as a stone
Of all that was or is to be?
Alas, for thee! Alas, for me!
The blooming rose, the mounting flame,
Might, could they think, repeat the same
Sad query to the passer-by,
And ask if they but live to die:
And if the life that moves them now
Is all the cruel fates allow.
Woe's me! like gudgeons in a glass,
We turn and twist, but cannot pass,—
In vain we'd work the problem out,
Our senses fail us and we doubt:
And when to doubt is but to grieve,
Is it not better to believe?"

There are examples here, also, of that trenchant style in which most of the *Voices of the Crowd* were written. Mackay's Muse had pity for the poor and contempt for the vulgar rich, but she had no tolerance for ignorance and brutality, even when they might plead poverty as a partial cause. The poem of "Gutterslush: Maker of Parliaments," from which the following extracts are taken, is a picture of the British working-man which is not often presented

for his contemplation, but which it is well he should sometimes see:

"Gutterslush, one of the million
Can neither read nor write,
But can drink and swagger and bluster
And, if he likes, can fight.
He labours for his daily bread,
And thinks the toil severe;
And spends the better half of his wage
In tobacco and in beer.

"His wretched, ragged helpmate
Works harder far than he,
To earn a crust for the starving brats
That clamber at her knee,
Or swarm in the putrid alleys
In the puddle and the rain,
To pluck up vice in the gutter,
Deadening heart and brain."

The "good time coming," however, is nearer than it was when these verses were written. Poverty and vice there will always be; but—in Mackay's own words—

"Justice is ever done,
However cruel and long
May seem the run of wrong,
And . . . all earth and heaven above
Live in God's land of light and love."

GEORGE COTTERELL.

Racing Reminiscences, and Experiences of the Turf. By Sir George Chetwynd, Bart. In 2 vols. (Longmans.)

Turf Celebrities I have known. By William Day. (White.)

SIR GEORGE CHETWYND'S book has been looked forward to with much interest by the racing world, as few men have such experience on the subject, or have felt in their own persons more of the triumphs and annoyances of the turf.

His first volume consists of a running commentary on the Racing Calendar from the year 1869 to the close of last year, interspersed with many amusing anecdotes of the celebrities with whom he made acquaintance during that period—jockeys, trainers, backers, and owners. Many of these stories are told with much verve and humour; and it must be said, to Sir George's credit, that his judgments on all classes of the racing world are passed in a kindly spirit, a spirit which sometimes carries him too far in the condonation of conduct, notoriously indefensible, that has done so much to bring disrepute on a noble pastime. Kindness, however, is certainly preferable to censoriousness, and there is nothing contained in Sir George's Reminiscences that should hurt the feelings of any one connected with the persons and transactions alluded to in his book.

The anecdote told of the notorious Mr. Fred Swindell is illustrative of Sir George's practice, and is simply inimitable in its genuine humour. That well-known character was very ill; and Mr. George Payne, a great favourite with the author and with the whole world of sport, meeting a friend of his, asked after the sufferer. "He's very queer, Mr. Payne, very queer," was the grave reply. "You don't mean to say he thinks he is going to die, do you?" asked Mr. Payne. "Well, Mr. Payne, it isn't quite that; what he is afraid of is, that if he does, he might not be asked up into the drawing-room." It cannot be denied that

there are many racing men unfit for drawing-room society either above or below.

Sir George's Reminiscences commence before Sandown and Kempton Races had been instituted, in days when half-mile scurries were in existence, and the big stakes open at the present time unknown. Of the jockeys of whom he speaks with the greatest enthusiasm, Fordham, Archer, and Tom Cannon, the last still adorns the profession, and fortunately no word has ever been said to sully his reputation. While quite sharing Sir George's admiration for the skill of those artists, it cannot be denied that both Fordham and Cannon have lost races from the besetting sin of great jockeys, the temptation to lie too far out of their course, which Mr. William Day justly declares is the worst fault that can be committed. It is only with perfect judgment of pace that the triumph of art, to appear out of the race till the finish, and then to drop as it were from the clouds and win, can be achieved. Well do I remember such a performance by Fordham, when he won the Goodwood Stakes on Gomera in 1867; but, at the same meeting, he threw away an absolute certainty by lying equally far from the leaders, certainly a quarter of a mile, and having to hustle his horse to make it up in a mile, instead of two and a-half miles, only reached his horses at the distance to die away again hopelessly beaten. Cannon's brilliant successes of this nature are innumerable, which it were needless to name; but often enough his backers are horrified to see him coming in quietly in the ruck of beaten horses, sitting as still as if he were riding in the park for pleasure, and not contesting a race. Of course he has found out before the finish that his chance is hopeless; but his backers cannot often but feel that an earlier effort in the race might have had a more satisfactory result.

There are two schools of riders—the waiting school, Tom Cannon, his pupil Watts, and old Johnny Osborne being among its greatest exponents; and the forcing school, of which the late Fred Archer was the best that ever lived, and Tom Loates, with many other light weights, are examples. A race won by High Havens at Sandown in October last is an example of the success of forcing tactics. It was for two-year-olds, over the five-furlong course, which, as Sir G. Chetwynd points out, requires as much doing as six or seven furlongs elsewhere. It was the last race of the day; and, having backed High Havens, I left the stand, and stopped at the rails on the five-furlong course to see the horses pass, when they were about one furlong from the start. The sight was not pleasing to a backer of the favourite, as Huguenot was sailing away with a four-length head, High Havens was fourth or fifth, and his rider, T. Loates, was sitting down and driving him, as he had done from the start, quite outpaced and apparently not in it. But the colt, who is a rare stayer, caught his horses at the distance, and finished an easy winner. I am firmly convinced that his victory was due to Loates's determined riding, who never let him rest from start to finish; whereas with a lenient rider like Tom Cannon or Watts on his back, he would

never have been in it, and Huguenot unchallenged would have sailed in an easy winner.

The late Fred Archer was the greatest jockey of this class, and of him Sir George writes thus :

"Whatever faults he had, poor fellow, he was the finest 'backers' jockey' that has ever lived. He only thought of winning the race on the horse he rode somehow; and although he often got into trouble about foul riding, it was probably excessive anxiety to win that led him astray in the excitement of the moment."

This is most true; and, with rare exceptions, Archer was so determined to win on the horse he rode that he would risk his own life, or that of any other jockey in the race, for that purpose. When apparently shut in, he would take his horse through the eye of a needle, and escape often by miracle. No other jockey that ever lived would run his risks. But he was absolutely unscrupulous as to the risks he might impose on others. I well remember his winning one of Captain Machell's good things at Alexandra Park. A friend of mine had a good plater in the race that was in excellent form at the time; and the child who was riding her told the owner after the race, with tears in his eyes, "I could have won, sir, but Mr. Archer drove me on to the rails, and nearly killed me." My friend considered that it would be quite useless to complain, as none of the jockeys would have dared to give evidence against the great Mr. Archer, even if his own little boy could have been screwed up to tell the tale. Owing to the nature of the course, nothing could be seen from the stand; and these celebrities, like "Mr." Archer and "Mr." Wood, were able to play with impunity what tricks they liked with the manikins opposed to them.

Talk about a jockey ring is no novelty. Such talk, directed entirely against Wood and Archer, was rampant in 1886, when Sir George Chetwynd, fully persuaded of their innocence, brought the subject by notice before the Jockey Club, and the Stewards, while acknowledging the possibility of the truth of the rumours in question, were of opinion that, as no formulated accusation had been made, they were not required to open an inquiry. I agree with Sir George that this was a weak position to take up, and that it would have been far better to institute a searching investigation. He writes as follows :

"I do not consider that the Stewards acted with wisdom or courage in their treatment of this matter. Who was likely to bring evidence, supposing that such a ring had existed? The jockeys were their servants, their names were freely discussed, and the Stewards could have had them called up, and made them produce their betting and bankers books to prove their innocence. Personally, I do not believe such a conspiracy was ever entered into. If horses were pulled in races, I expect it was done by jockeys of their own accord, because they thought it safe to back Wood or Archer, at a time when both were riding a number of winners. Men would be idiots ever to make a bet, or ever to believe in trainer or jockey, if one-tenth of the roguery went on that ill-natured people—ignorant of horses' form, and spiteful at losing their money—assert to be of common occurrence." (Vol. I. pp. 216-17.)

All this is most true; but I cannot but think

that had a real inquiry, not one for whitewashing purposes, then taken place, both Wood and Archer would have lost their licences, and Sir George Chetwynd would have been saved from the terrible position in which he has been since placed by his continued implicit confidence in the former most unscrupulous jockey.

Archer put an end to his own life, at the close of 1886, in the madness of fever brought on partly by wasting, and partly by disappointment at not carrying off the great coup he planned upon St. Mirin in the Cambridgeshire, when he missed making £60,000 by a short head. Sir George exonerates him from all blame in the riding of Galliard in 1883 in the Derby; but there is no doubt that this is not the general opinion of the racing world. Lord Falmouth withdrew from the Turf and sold all his horses after that race, which he thought that he would and should have won, had his horse Galliard been ridden fairly. Those more censoriously inclined than Sir G. Chetwynd consider to this day that the result of that race was caused by a conspiracy of the jockeys concerned, and that Lord Falmouth was not fairly beaten.

It is well known that all these ugly rumours culminated in the Earl of Durham's speech at the Gimcrack Club at York in December, 1887, which resulted in the public trials which followed. In his Preface Sir G. Chetwynd states that in the Appendix of his book a report of the trial is printed. This is not exactly correct; the Appendix of his second volume contains a verbatim report of his own examination, and of the portions of Sherard's and Wood's re-examination which deny his acquaintance with their improper transactions. I think that no fair-minded man can read this Appendix without at once acquitting Sir George Chetwynd of any personal complicity in the charges that had been brought against his stable. In his indignation at the injustice of the charges against himself, he forgets that his proved pecuniary transactions with his jockey gave a colour to the harsh statements so generally made about himself, which Lord Durham in his determination to put an end to a public scandal insisted should be brought to the test of a public investigation. I am convinced that Lord Durham was throughout actuated by the purest public motives; and the result, if in nothing else, was advantageous in getting rid from the turf of the most unscrupulous jockey who ever brought disgrace upon it. Sir George Chetwynd is probably the only individual who considers that the Jockey Club have been guilty of injustice in depriving this man of his licence. He appears still to have a sublime confidence in the purity of his maligned jockey, and would evidently wish him to be restored to a profession which he so adorned. The whole subject is unpleasant to dwell upon; but as one half of Sir George's second volume is taken up with his own evidence on the trial, it was impossible to pass it by without notice.

I have little space left to refer to Mr. William Day's *Turf Celebrities*. The celebrities included in the volume can hardly be brought within that category, and some

names seem to be introduced solely for the purpose of stating that they did not pay their trainers' bills. With the exception of the story of Foxhall and his wonderful triumphs, there is little of interest in the book; and in literary finish the trainer is nowhere with the sporting baronet. Taken all for all, Sir G. Chetwynd's *Reminiscences* is the best racing book I know; and as a neat raconteur, Sir George shows great literary skill. It were impossible for the most practised writer to have told better the amusing story of George Fordham and Woolcott, Digby Grand's trainer, putting to a better use the bottle of old port which Mr. Graham had provided to stimulate the courage of his horse before the race, which he won, when the jockey and not the horse had benefited by the owner's kind forethought.

JAMES INNES MINCHIN.

Selections in English Prose: from Elizabeth to Victoria. By James M. Garnett, Professor of the English Language and Literature in the University of Virginia. (Edward Arnold.)

THE editor of a volume of selections from English Prose may hope to convey some pleasure to his readers, but not to satisfy them; for, if he be worthy of his office, he cannot ever satisfy himself. When his choice is made, and his volume is expanded to its largest size, he must always feel that this author should be added, or that passage might be changed for something better. From these disappointments there is no escape; and the more scholarly the editor, the more fully must he share them with his readers. A selection implies a choice and a refusal; the selector's work is delicate, and his opportunities, no less than his materials, are limited by the very nature of his employment. But there are certain principles, I imagine, about which every selector would agree; and certain objects, I suppose, that each one of them would place before himself as something to be aimed at, and if possible to be achieved. He must wish his volume to include specimens of every development and change in prose, during the centuries which are to be embraced in his collection. He would assemble those whom he thought the best authors to represent the periods in question; and from their writings he would endeavour to choose the most interesting, the most beautiful, and the most characteristic passages. He would select, if it were feasible, from every kind of writer by whom English has been worthily and finely handled; and if he be an editor of absolutely sound and proper feeling, he will give to each author the exact spelling and punctuation used in the best contemporary editions. That is to say, he will strive to make his volume historical and representative, and to display in it the perfection, the strength, and the variety of the English genius. In the application of these principles, however, few selectors can agree. In the periods and in the authors chosen, in the number, the length, and the nature of the pieces, there are many diversities of opinion; and every attempt reveals the utmost latitude in judgment and in knowledge. Of the last, indeed, it is even

possible to have too much; and some editors appear to have indulged in what Tacitus calls the *licentia vetustatis*, the debauchery of philologists and pedants. These usually begin their specimens in a dim antiquity; producing thence not the *impube corpus*, the delicious boyhood of our standard writing, but the unborn members of it, the embryos of prose. These anatomies are indispensable, no doubt, for the historian, the philologist; but the fair field of literature should be guarded from the Canidias and Saganas who collect them, and who delight in them. They are not more necessary to the student of letters than a physiologist's jars and vials are necessary to the culture of an average humane being. Extremes meet, they say, like infancy and second childhood; and "Middle English" is no more fit to appear in a collection of standard prose than "Pigeon English" is, or than "English as She is Spoke": the English, then as now, of people who have a language but not a literature. The anatomists of language are not usually the best judges of English prose, and we may dismiss them to continue their researches in that middle world of the poet,

"Where nameless Somethings in their causes sleep."

From the charge of antiquarian debauchery, Mr. Garnett is entirely free; but, for other reasons, his title itself and the opening of his preface gave me no little anxiety about the remainder of his volume. "Selections in English Prose," he calls it. You may study in, or examine into a subject, but surely you select from, or out of, or among, the various examples from which you are to choose. "A preface may be expected to give the *raison d'être* of a book," Mr. Garnett says, "especially of a book of selections, when one might think this business overdone." And I cannot help thinking that he begins unhappily; for his last clause is neither logical, nor elegant, nor clear. And if Mr. Garnett had read his Addison with more sympathy, we should not have been disturbed at the very entrance to his treasury of prose by his offering us a base coin like "*raison d'être*."

"I have often wished," wrote Addison, "that certain men might be set apart as superintendents of our language, to hinder any words of a foreign coin from passing among us; and in particular to prohibit any French phrases from being current in this kingdom, when those of our own stamp are altogether as valuable."

And he goes on, with his usual sense and irony, to illustrate the vice which he exposes. If the French in Mr. Garnett's volume displeases me, the Latin that is in it, or not in it, pleases me even less. "The labor," as he writes, "of identifying the Latin quotations has been great, and will be appreciated only by those who have undergone similar labor." The labour will certainly be understood by those who know Latin; but I doubt whether the result will be appreciated. "Some of the quotations," he adds, "have, notwithstanding, eluded my search." The term *elementarii senes* is one of them, and Mr. Garnett renders it "premature old men." The words are in Seneca, "*Elementarius senex, res turpis et ridicula*"; but the sense would appear to

be the contrary of Mr. Garnett's rendering, as Ben Jonson's context might have shown him. *Elementarius* means belonging to the rudiments or to the elements of a thing; a *senex elementarius* is an old man still entangled among his nouns and verbs, still blundering through his alphabet; not a "premature," but a backward and ludicrous old man. The well-known quotation, *libertino patre natus*, has also "eluded" Mr. Garnett. In the sixth Satire of the first book of Horace, in the forty-fifth and forty-sixth lines, may be read the phrase which Sir Philip Sidney has adapted; and in Tacitus, in the third chapter of the thirteenth book of the Annals, is the quotation, *temporis ejus auribus accommodatum*. Tacitus uses it of the style and intellect of Seneca; but not, I think, in commendation, as Dryden says when he misquotes the passage and applies the words to Chaucer. I will not pursue any more of Mr. Garnett's fugitive Latin; for not only quotations, but translations, appear sometimes to have "eluded" him. Though, I wonder if it were to save his "labor" that he omitted the whole of the mottoes in the selections from Addison and Steele; it may have been done in kindness to himself, but unkindly to his readers and unkindly to those writers' memory. By nothing is the prettiness of their wit and scholarship more fairly shown than by the placing of those choice posies.

Addison and Steele are masters in the happy art of taking their reader by surprise: they win his confidence by stealth, and often lead him to his destination when they seem to loiter upon the way; and, while I meant to be talking still about the preface, they have carried me into the middle of the selections. These Mr. Garnett has made upon a deliberate plan; and, whether his plan be good or bad, he is faithful to it and very successful in it. Mr. Saintsbury's Collection, he says, and the Camelot volume of English Prose, both err in having too many authors. The former contains ninety-six authors; the latter, fifty-six; Mr. Garnett himself is content with thirty-three. If there be a crowd of authors in a volume, the selections from them are likely to be short; and many readers of Mr. Saintsbury's Collection must have felt that his pieces were sometimes too short to give a fair example of the authors' manner, and sometimes too incomplete to give pleasure in themselves. Mr. Garnett has tried to meet this real difficulty, by choosing very few authors and by giving very long selections. Now, I think it is reasonable to distinguish between a collection of authors, for the purpose of giving authors; and a selection from our prose, for the purpose of exhibiting its perfection, its variety, and its finest writers. If Mr. Saintsbury has too many authors for this latter purpose, and their pieces too short, Mr. Garnett has too few authors and their pieces too long; and the Camelot volume, while exhibiting the faults of both editors, inclines too much in some of its pieces towards the methods of Mr. Garnett. Selections should not be fragmentary, but should not be tedious; and we should be able to enjoy them without labour, though without being tantalised or disappointed; and the volume which con-

tains them should be a companion, to remind us of the great names in English prose, and to supply us with admirable and interesting examples of their style. In such a selection, I should ask myself first of all whether the volume, as a whole, contained an adequate and a representative list of English writers; if I were satisfied about that, I should go on to examine the worth and the character of the individual pieces. It may be doubted whether a list of thirty-three authors can be adequate and representative; and Mr. Garnett's volume seems to me rather a collection of good pieces about English literature, than a selection which does justice to the variety of our authors and to the resources of our prose.

Mr. Garnett begins his volume with Lyly, and ends it with Carlyle. I agree with him entirely when he says, we do not want "to see English prose in the making": that we can see in Dr. Stubbs's "Charters," and in Dr. Freeman's compositions; but I should not be satisfied with a volume of French prose that began with Montaigne or Rabelais. I should like to begin with Joinville or Villehardouin, and to be led through Froissart and De Commines to the sixteenth century. In an English collection, I like to find something of Maundeville or Wyclif, and so to pass with Fortescue and Malory to Sir Thomas More. Between More and Lyly, English was being written by Latimer and Cranmer; and what prose is more dignified and free, more musical and strong, than the prose of Cranmer, the prose of the English liturgy? Upon that prose, the Anglican divines were used to form their style; some of our best writing is to be met among them, and I fear Mr. Garnett has frequented them too little in choosing his collection. The place of Clarendon is not among the essayists writing tediously upon "Happiness." He would probably say of himself, "I am happiest, not in writing of a happiness, which I seldom knew, but in recording those misfortunes which I saw and shared, *quorum pars magna fui*"; and it is surely in his characters, or in the stirring events of the Rebellion, that he excels. Sir William Temple, too, is not "in his elbow chair and undressed," as Lamb has it, talking of gardens and of ambassadors; but is writing poorly and ill at ease upon "The Ancient and Modern Learning." Raleigh, Walton, and Berkeley can ill be spared from any collection of the finest prose. Landor is not best in his "Dialogues," where he is but personating the words and thoughts of other men; and if Macaulay must be given, it should be in some of his most glowing periods. Gibbon is admirable in his *Memoirs*, but most himself in *The Decline and Fall*; and never more wanted as a model than in this age teeming with historians. For the same reason are Thackeray and Fielding wanted: to teach those who are "busied with fiction," as they call it, that novels may be written in good English and filled with humour, with tenderness, and with common sense.

ARTHUR GALTON.

NEW NOVELS.

The Maid of Honour. By the Hon. Lewis Wingfield. In 3 vols. (Bentley.)

April's Lady. By Mrs. Hungerford. In 3 vols. (White.)

An American Widow. By A. Kevill-Davies. In 3 vols. (Trischler.)

Just Impediment. By Richard Pryce. In 2 vols. (Ward & Downey.)

Exciting Leaves from a Curate's Diary. By B. S. Berrington. (Elliot Stock.)

Too Apt a Pupil. By Robert Cleland. (Blackwood.)

MR. LEWIS WINGFIELD is an interesting and conscientious writer, and his stories are never vapid or unnatural. He has not written anything better than *The Maid of Honour*, which presents just that agreeable mixture of historical fact and imaginative incident that makes a novel eminently readable. It is "a tale of the dark days of France." France has had a good many dark days; but those which are dark and sombre, *par excellence* or *par infâme*, are associated with the Revolution of 1789. This is the period chosen by the author; and his heroine—a woman of noble courage, great beauty, and steadfast affections—is Gabrielle, Marquise de Gange, one of the loveliest ladies in France, whose wonderful complexion gained for her the sobriquet of "the Lily." She was the bosom friend and attendant of Marie Antoinette and the unfortunate Princess de Lamballe. Her husband seemed unaware of the treasure he possessed in her, and left her to the persecution and the unholy passions of his half-brothers, Phebus and Pharamond. The latter was an Abbé of sensual instincts, a kind of satyr in human form, perhaps the most powerfully drawn character in the book, who reminds us of creations by Victor Hugo and Eugene Sue. Mr. Wingfield draws a vivid picture of French society just before the Revolution, when the aristocracy seemed ignorant of the fact that they were standing upon the edge of a volcano. It was then "the first duty of serfs to labour for their betters; their second, when the worn machinery was out of gear, to retire underground with promptitude." Terrible was the reaction when it came; and this novel embraces the period from the destruction of the Bastille to the execution of the King. The historical element, however, is not obtrusive, the sorrows of Gabrielle forming the real groundwork of the novel. Stage by stage we follow the wicked passion of Pharamond, until at last it leads him into various attempts at murder. The awful retribution which overtakes him and his fellow-plotters the reader will discover for himself. The lesson of the whole story is conveyed in an observation by Gabrielle: "The crafty and unscrupulous often overreach themselves; therein lies the salvation of those who have naught but innocence for armour." Mr. Wingfield's novel is both thoughtful and clever, and offers many flying suggestions of real interest in connexion with the deep things of human reason and philosophy.

The pleasanter aspects of Irish life have

been very agreeably and very smartly depicted by Mrs. Hungerford in *April's Lady*. It is a book without a tragedy, and is perhaps all the more welcome on that account. Joyce Kavanagh is one of the sweetest of heroines, but there is nothing humdrum about her. She manifests a good deal of the witchery of mother Eve, and is altogether such a creature of smiles and tears that the title of the novel very justly describes her. She has two lovers, named Beauclerk and Dysart. The former seems to be the favourite, though he is a mean-spirited selfish creature. Joyce finds out his true character, but it is not until she has "played it rather low" upon the faithful and noble Dysart. But when there is no longer any doubt of the worthlessness of Beauclerk, she gives him his *congé*; and it is with profound satisfaction that we find the heiress, Miss Maliphant, doing the same. Joyce's married sister, Barbara, is another Irish girl towards whom the reader will be irresistibly drawn. In addition to the story of their lives, there is a collateral plot dealing with the unhappy married life of Lord and Lady Baltimore. They are really profoundly devoted to each other, but the tongue of slander has put them apart. Happily, all misunderstandings are finally removed. Two children, Tommy and Mabel, furnish the humorous element in the story, and the former is certainly an *enfant terrible*. This novel has not a dull page in it. Mrs. Hungerford has written nothing better since *Molly Bawn*.

Mr. Kevill-Davies draws a sad picture of an erring woman in *An American Widow*. Beautiful and fascinating Mrs. Leonard seems to carry death about with her wherever she goes; and a good deal of her treachery and villainy seems absolutely purposeless. From the time she is first introduced on board an Atlantic liner, bound from New York to England, to the time when she commits suicide by jumping from the same steamer on the return voyage, she is given over to intrigue and crime. The way in which she is at last run to earth, after causing the death of several individuals during her wicked career, is very ingenious. The Americans will have a bone to pick with the author for some of his social and political deliverances. For example, he remarks that "the greatest enjoyment the average American derives from giving a dinner or party is the reading, on the following day, the account of it which he has paid the papers to publish." Mr. Robert Clinker, the great American detective in this story, undertakes

"to get into a fashionable social circle in England any young American woman who is tolerably smart, good-looking, and has a couple of thousand pounds in cash, no matter how low her parentage, or how bad her antecedents."

Mr. Kevill-Davies manages to lift the veil on a good deal of wickedness, English and American, especially the latter; but we hope that some of his estimates of human nature are overdrawn. He writes, however, with some amount of vivacity.

It was scarcely worth while for Mr. Richard Pryce to devote two volumes to the story he had to tell in *Just Impediment*.

Everybody knows there is a seamy side of life in London, but unless there is some special purpose to answer in its delineation—which is not apparent here—an author might certainly have been better engaged. We have glimpses of a Bohemian club, the Panther, and of music-halls and theatres where burlesque is the chief attraction. The large-limbed lady with richly-coloured hair, who deserts "Billy" Hartley for a friend, is a familiar personage in fiction; and nothing can be said for the rest of the characters except Lord Rutherford and Esther Wilton—two young people who fall in love with each other only to discover that they can never marry. It is not until the last few pages of the book that the nature of the "just impediment" is revealed, and then we discover that it is the incipient insanity of Miss Esther, which accounts for many vagaries hitherto inexplicable. Some time or other life will come to wear a serious aspect with Mr. Richard Pryce, and then he will perhaps wonder how he ever came to write *Just Impediment*.

The *Exciting Leaves from a Curate's Diary* are really not very exciting after all. Of course, clergymen in charge of a parish, if they keep their eyes open, are sure to experience many incidents which throw a strong light upon human nature, with its joys and sorrows, its trials and its triumphs. To the extent of recording some of these faithfully, Mr. Berrington's work fulfils its title. The passage of arms between the curate himself and the bishop who has licensed him for pastoral work is very entertaining. But there is nothing to lift the curate's career out of the ordinary run; and if every curate felt moved to publish an account of his labours, the world would not be large enough to contain the volumes that might be written.

Mr. Cleland writes well in *Too Apt a Pupil*, excellently distinguishing between his English and foreign characters; but we cannot say that we greatly care for the best, that is to say the most original, of them. Nevertheless, it is a real pleasure to meet with a writer who has something more than the ordinary power of analysis and description. Two personages, Colin and Assunta, are even powerfully drawn; and the volume, as a whole, is one of sustained interest.

G. BARNETT SMITH.

SOME BOOKS ON ANCIENT HISTORY.

Græco-Roman Institutions. Treated from Antiquarian Points of View. By Emil Reich. (Oxford: Parker.) We have here the substance of four lectures given by Dr. Reich in "the schools" at Oxford during Hilary Term, 1890. The lectures themselves were well attended, and the way in which they were delivered added interest to their subjects. The questions raised are treated with freshness and originality; and, in lecturing in a foreign tongue, Dr. Reich gave proof of very high linguistic power. The last two of his lectures deal with rather miscellaneous topics: the classical city-state and its influence on various usages and political events; the question why Roman law has been adopted in Germany and France, but not in England or Hungary; and an attack on modern evolutionism as

applied to the rise and fall of social institutions. But the most interesting and constructive part of Dr. Reich's work will be found in the first two lectures on "The *vera causa* of Roman Law." He enquires why it was the Romans, and no other nation, who created a well-developed system of private law; and he decides that the *vera causa* of their private law was not their religious beliefs, as De Coulanges taught, but the Roman institution of *infamia*. It is much easier to feel sure that Dr. Reich knows all about *infamia* than to feel sure that he knows what *vera causa* means; but, no doubt, what he wants to express is that the existence of *infamia* at Rome led to the development of Roman private law. "Civil death was the lot of him who had the misfortune of getting defeated in civil lawsuits. . . . In fact. . . . the spectre of *infamia* threatened the citizens at nearly every step of their daily actions." Then of course, "in a commonwealth where ordinary business transactions were saturated with germs of the most deleterious nature, some citizens will naturally fall to thinking about remedies." This, accordingly, is why "the Romans, who never succeeded in systemising their constitutional or criminal law, felt induced to pay such extraordinary attention to the regulation and systematisation of private law." In other words, the law was brought to perfection in order to protect well-meaning but unfortunate citizens against their own acts landing them in *infamia*. But what is the proof of this? So far as we can understand, the proof offered is twofold: first, *a priori*, that the thing must have been so from the nature of the case; secondly, that there was no other cause at work. Indeed, other circumstances at Rome were not, Dr. Reich says, favourable to the growth of private law. "The Romans, until very late, never paid fees to their jurists." And again, "private law feeds on commercial and industrial relations; the Romans held commerce in contempt, as all military peoples do, and industrial enterprises were given over to slaves." This is much too strongly put, and yet without this sweeping assertion Dr. Reich's main position is seriously imperilled.

THE publication of Prof. Schürer's elaborate account of the condition, ideas, and feelings of the Jewish people at or about the Christian era has been proceeding in both Germany and England, and portions of editions in either language lie before us—*Geschichte des jüdischen Volkes im Zeitalter Jesu Christi* (Leipzig: Hinrichs); "Clark's Foreign Theological Library," vol. xli.; *A History of the Jewish People in the Time of Jesus Christ*, by E. Schürer, First Division, Political History of Palestine, from B.C. 175 to A.D. 135, vol. i., translated by J. Macpherson (Edinburgh: T. & T. Clark). These volumes really form part of a second and revised edition of Prof. Schürer's well-known *Manual of the History of New Testament Times*, and Division II. (three vols.) appeared in an English dress some five years ago (see ACADEMY, April 24, 1886). The present English volume goes down to the death of Herod the Great, and therefore leaves the history of a good many years still to be filled in. But English as well as German readers know what they have to expect from Prof. Schürer—a solid and carefully-wrought survey of the course of events and of the history of opinion, with each assertion verified and each contested point conscientiously fought out. The very German practice of accompanying one's statements by a running fire of references to recent literature on the subject is seen to advantage in a topic where the new literature, due to conjecture in the study and to research with the spade, springs up so rapidly. It is in part by the use of this newest information that Prof. Schürer goes further than his predecessors in distinguishing the Hellenistic

(or spuriously Hellenic) cities of Palestine and Phœnicia from those of Aramaic character. But the whole subject seems almost exhaustively dealt with. There is ample illustration of the illwill between Jews and Romans, but we have not been able to find much notice of the incessant bickering of Jews and Greeks. Something of dryness is inseparable from a work written on the above method, and originally meant perhaps rather as a manual to be consulted than as a book to be read through; but, with Mr. Macpherson's help, English readers will not find the dryness very repulsive. Now that we have referred to the translation we must go on to say that it seems on the whole well done. Mr. Macpherson has expressed what his author has to say in language which is really English in words and in construction. It is but seldom that a sentence, over-long or over-involved, reminds us of its German origin. At p. 3, however, the translator has put a rather fatuous remark into Prof. Schürer's mouth:

"The battles of the Maccabean age were epoch-making in the political history of the Jews. By them was the foundation laid for the construction of an independent Jewish commonwealth, and for its emancipation from the dominion of the Seleucidæ. This deliverance was wholly effected in consequence of the Syrian empire."

Here the German is "Diese Loslösung ist dann infolge der Schwäche des syrischen Reiches wirklich gelungen," and it gives quite a different complexion to the remark. At p. 201, l. 16, the point is that the king fell, not that "the king himself joined in the mirth." At p. 329, l. 17, for "fastened" read "exposed."

Die Religion der alten Ägypter. By A. Wiedemann. (Münster: Aschendorff.) Prof. Wiedemann's name is a guarantee that the work to which it is attached will be sound, cautious, and complete. The account of the Religion of the Ancient Egyptians, which he has published in a series of volumes now appearing on the non-Christian religions of the world, is the best and fullest that has yet been given, in spite of its compact form and the low price (under three shillings) at which it is issued. His division of the subject is admirable, and the clearness of his statements leaves nothing to be desired. As he points out at the beginning, the religious and political life of ancient Egypt was so intimately connected that the history of the one implies that of the other; and though Egyptian religion, in all its essential characteristics, was fixed before the foundation of the united monarchy by Menes, changes of dynasty brought with them the supremacy of the deity of the locality to which the dynasty belonged. We are glad to find that Prof. Wiedemann follows Maspero in his view of the original nature and development of Egyptian religion, and characterises the rival system of Brugsch as that which represents the conceptions of Greek and Roman days rather than actual history. For the first time Prof. Maspero has brought the modern scientific method to bear upon the analysis of the dogmas of the old Egyptian faith. But we should like to ask both Prof. Maspero and Prof. Wiedemann a question to which we can find no reference in their works: How comes it that Ptah was the supreme god of Memphis and of the earlier dynasties, considering that the local divinity of Menes was Anhur of This?

Mithridate Eupator, Roi de Pont. Par Th. Reinach. (Paris: Firmin-Didot.) There are few more interesting pages, even in the varied story of Roman conquest, than that which tells how a barbarian from Asia became the chosen leader of the Greeks in their last struggle against Rome. The tale is a sad one from beginning to end. It is melancholy reading—however necessary we know the course of events to have

been—to watch the Roman power passing like a steam-roller over the varied and picturesque life of Hellas and the East, and crushing out not only the spirit of nationality, but, along with it, the feelings which had made Hellas great and kept her honest. The day of slavery indeed, as Homer says, takes away half of a man's excellence. It is sad to find Athens involved in the hopeless struggle, and to see the blood trickling out through the Dipylon gate. Nor is it least saddening to observe that Hellas could not find a leader of her own, nor even a worthy leader from abroad, but had to welcome with open arms a man like Mithridates, a despot and a foreigner, but thinly varnished with Hellenism. Even M. Reinach acknowledges (p. 299), and depicts excellently,—"ce mélange bizarre d'hellénisme et d'orientalisme, cette combinaison du sultan et du roi grec, qui caractérise l'homme et le pays." The quarrel had to be fought out before the Greeks of two continents could reconcile themselves to their fallen estate, and the outrages of Roman governors and speculators gave to it a peculiarly ferocious character. The slaughter of Italians in Asia must, even after all deductions, have been prodigious; and, as Appian says, δῆλον ἐγένετο τὴν Ἀσίαν οὐ φάρμακον ἀλλὰ μάλλον ἢ μίστιν Ῥωμαίων τοιαύτη ἐργάσασθαι. But apart from his association with the Greeks we should not have any great sympathy with the king of Pontus. Not even the romantic tales which Appian or others tell about him would make a striking figure of the "new Dionysus." Obstinate without firmness, treacherous without skill, inventive without power to execute, suspicious, cruel, and betrayed, he could do nothing but delay the inevitable. It would have been well for him and for the world if one of his fabled poisons had carried him off in his youth. The adventures of this ill-starred prince are now told afresh by M. Théodore Reinach. Less inclined to admire him than M. Reinach is, we can hardly join him in calling Mithridates an extraordinary man, or admit that he was so formidable as the Romans themselves thought him. The sources of his strength were rotten at the base. The fact is, that M. Reinach has over-estimated the plans of Mithridates, exaggerated his ability, and over-valued the cultivation of his mind. It is surely going beyond our evidence (App. *Mithr.* 112, παῖδας ἐπέμελλετο Ἑλληνικῆς) to say that "la langue et la littérature de la Grèce n'avaient pas de secrets pour lui." But M. Reinach has said, perhaps, all that can be said for his point of view, and he brings to bear on the matter "une étude approfondie." He has written an exhaustive monograph, going very thoroughly into all the sources of our knowledge of the time—the authors, the inscriptions, and the medals. His footnotes exhibit quite a German thoroughness. It requires great skill to control so much learning, but the two qualities are triumphantly united in M. Reinach. His book is illustrated; and the two heliogravures are particularly good which represent Tigranes (from a medal in the British Museum) and the vase given by Mithradates to the gymnasium of the Eupatoristai.

Die Studien des Polybios. Von R. von Scala. Erster Band. (Stuttgart: Kohlhammer.) The attempt to "account for" a great writer by studying his environment has not been made often enough to become tedious, nor has the idea been ridden hard enough to excite a reaction. If Prof. Dowden tried to put Shakspeare's mind and art into relation with his environment, it was after all more his art than his mind that he so treated; and, if Mr. Grant Allen ascribes a great deal to circumstances in the development of Darwin, he is careful to reserve also a great deal for the share of heredity in producing that most original

thinker. But Herr von Scala seems—so far as his book has yet gone—to account for Polybius entirely from his surroundings, and to leave nothing for original force of character. Great is his anxiety to trace the genesis of every idea in Polybius, to see who had uttered it before Polybius, and by what road it is likely to have reached him. But here we confess we grow restive. Surely, Polybius had some thoughts of his own. We need not refer all his ideas to the books he read or to the masters with whom he conversed. It is true that he was a man of unusually wide experience, and probably of very wide reading, too; but he was also a man of unusual ability, or he would never have either sought or found so wide an audience. He was, as Herr von Scala says, the first ancient writer who reckoned upon a circle of readers wider than his own country. But, under the present analysis, all his originality disappears, and one wonders why he found then or finds now an admiring audience. We can more readily follow Herr von Scala when he traces back to his early home in Arcadia some of the sentiments and prejudices of Polybius's mind. Contempt for demagogues, hatred of tyrants, distrust of kings, may have been caught from the respectable, old-fashioned folk of Arcadia. The taste for hunting, which introduced him to Scipio and to the Syrian prince Demetrius, was learnt among the Arcadian hills. His esteem for cavalry as a branch of military service may be a result of Philopoemen's cavalry-reform, carried out when Polybius was a young man. His somewhat weak vein of admiration for art may have been starved by the comparative poorness of his artistic surroundings at home, and hence perhaps (though Herr von Scala does not say so) some of the cumbrousness and heaviness of his composition. But we believe more in the influence of inherited character and ability than this line of reflection would encourage us to do. It was certainly a happy circumstance, or happy bit of environment, for Polybius, that he had not a very overpowering father in Lycortas. His talents grew up uncrushed. But there were talents in him, just as there were defects. No analysis of environment will tell us why he was deficient in sense of humour, or why he had the ability to make the most of his circumstances.

Sibyllinische Blätter, von H. Diels. (Berlin: Reimer.) Herr Diels publishes the text of the two hermaphrodite oracles as given by Phlegon of Tralles, and endeavours to prove that they are not of nearly so late origin as has often been supposed. They are, he says, real Sibylline verses, once kept in the collection on the Capitol and consulted by the *decemviri*. They were not, however, delivered by a Sibyl, but were composed with political objects by a Roman about the end of the third century, B.C. The age in which Phlegon published them could not have forged them, for it did not possess the minute acquaintance which they show with early ritual. They are mutilated, but they cannot have been added to, for in that case the acrostic arrangement of first letters (*Cic. de Div.* 2. 54. 112) would betray the imposture. If we look at the metre and the language, we shall come to the opinion that they were not written by a Greek or by anyone skilled in Greek verse-composition. If we look at the special *procuratio* which each oracle enjoins, and then search in Livy or elsewhere for an occasion when that *procuratio* was actually used, we shall get an idea of the time of composition; and this may perhaps be confirmed by any political hints which we can discover in the oracle. In this way we come to the end of the third century; and Herr Diels is even bold enough to name the forger—Q. Fabius Pictor. He had had a confidential mission to Delphi; his Annals showed that he knew much

of Roman ceremonial; *obscuris vera involvens*, he administered to the frightened people both comfort and counsel. On this theory we shall find new reason to admire the bold and sagacious Roman aristocracy, which could turn to good account even the superstitions of its countrymen, and, while reconciling them to the angry gods, could at the same time point to new fields of enterprise in the East.

Nemesis und Adrasteia. Von H. Posnansky. (Breslau: Koebner.) This "mythologisch-archaologische" treatise suffers somewhat from want of internal connexion. It is more like a full encyclopædia article than like an independent essay. But it is a serviceable and, indeed, excellent compendium of what is known and what is conjectured about the two abstractions, or the two goddesses, whose name it bears. For Dr. Posnansky traces with great care the gradual personification of Nemesis in Greek times, and follows even the later degradation of her character when the Romans turned her into a sort of supplementary Fortuna, and looked upon her as a mischievous demon whose spring of action is rather envy than justice. He decides that Nemesis is an offshoot of the cult of Artemis, not of that of Aphrodite, but that the relations are very close between Nemesis-Adrasteia-Artemis and Rhea Cybele. The one great monument in which the attributes of Aphrodite were shared by Nemesis—the images at Rhamnus—was due only to "speculative reflection" of the artist, not to genuine popular feeling. A very well-executed plate of coins and gems enables us to follow easily Dr. Posnansky when he talks of the standing attributes of the goddess, among which the plucking at the breast of the robe (to be followed by *despuere in sinum*) is most conspicuous.

NOTES AND NEWS.

WE understand that Mr. S. G. Gardiner has consented to undertake the editorship of the *English Historical Review*, which the original editor, the Rev. Mandell Creighton, is compelled to vacate on his appointment to the bishopric of Peterborough. Mr. Reginald Lane Poole will continue his invaluable services as assistant-editor.

THE Hibbert Lectures for this year will be delivered by Count Goblet d'Alviella, professor of comparative theology in the University of Brussels, and author of *The Contemporary Evolution of Religious Thought*. The subject of his lectures will be "The Evolution of the Idea of God"; and they will be delivered in the Portman Rooms, Baker-street, from April 15 to 28, and also in Oxford. Tickets for the series will be sent by Messrs. Williams and Norgate to all applicants. The lectures will be delivered in French, but a translation by the Rev. P. H. Wicksteed will be published in the autumn.

LADY DILKE is about to publish, through Messrs. George Routledge and Sons, a volume of short stories entitled *The Shrine of Love*. Some of these are reprinted from the pages of the *Universal Review*, but others will now appear for the first time. Among them we may specify "The Weaver of Lyons," which is the history of a Huguenot workman whom Lady Dilke came across some years ago in her weekly visits to the city hospital of Nice. The stories in the present collection are of a less uniformly tragic cast than those in *The Shrine of Death*, by the same writer, which appeared in 1886.

MESSRS. METHUEN & Co. announce as in preparation a collected edition of Mr. Gladstone's Speeches, undertaken, with his sanction and help, by Mr. A. W. Hutton, librarian of the Gladstone Library at the National Liberal Club, and Mr. H. J. Cohen, formerly scholar of

Jesus College, Oxford, a member of the Eighty Club. The work will be completed in from six to eight volumes.

NEARLY three years ago, when reviewing Mr. Kirby's *Winchester Scholars*, we expressed the hope that the work would be extended by the addition of the names of those not on the foundation. Mr. C. W. Holroyd, secretary to the Bishop of Salisbury, was even then, it appears, contemplating such a task. He has now completed one portion of it—namely, a register of Commoners from the commencement of Dr. Moberly's headmastership to the present time, 1836-1890, with biographical notices and an alphabetical index. This will be issued immediately after Easter, and may be obtained from Mr. J. Wells, College-street, Winchester, at the subscription price of 10s. After having brought out this latest portion, Mr. Holroyd proposes to go back to the very earliest period available, which is 1653, and issue separate parts, each covering half a century. We may mention that Mrs. Osborn's *Letters of a Lady of the Eighteenth Century* (reviewed in the ACADEMY of last week) gives the names of ten young noblemen's sons under the charge of Dr. Burton, headmaster from 1724 to 1766.

A DRAMATIC poem entitled *The Fountain of Youth*, by Mr. Eugene Lee Hamilton, author of "The New Medusa," is announced for early publication by Mr. Elliot Stock.

MR. GEORGE ALLEN will publish immediately *From King to King: The Tragedy of the Puritan Revolution*, by G. Lowes Dickenson, fellow of King's, Cambridge; and *Tongues in Trees and Sermons in Stones*, by the Rev. W. Tuckwell, rector of Stockton, Rugby. The edition of Mr. Ruskin's poems, in two volumes, announced for immediate publication, has been delayed by the necessity for careful printing of the illustrations. But Mr. George Allen hopes to have it ready some time in May.

THE fourth volume of the "Pseudonym Library" is nearly ready for publication. Its title is *The School of Art*, and the writer is to be known as Isabel Snow.

MR. GIBBINGS will shortly publish, in a limited edition, *The Memoirs of Lady Hamilton*, edited and annotated by Mr. W. H. Long, with portraits of Sir William Hamilton, Lady Hamilton, and Lord Nelson.

THE second volume of "The Whitefriars Library of Wit and Humour" will consist of a humorous story, *Sawn Off*, by Mr. G. Manville Fenn, with a portrait. The April volume will be from the pen of the author of "Molly Bawn," entitled *A Little Irish Girl*. The first volume, Mr. Andrew Lang's *Essays in Little*, is already in its sixth thousand.

MR. T. FISHER UNWIN will shortly publish a one-volume edition of *Philosopher Dick*, the anonymous novel descriptive of a New Zealand shepherd's life. A third edition of Miss Olive Schreiner's *Dreams* is also preparing.

MR. SIDNEY LUSKA's novel, entitled "As It was Written," will be presented gratis, as an extra supplement, with No. 390 of *Cassell's Saturday Journal*, published on March 18. The same number will contain the opening chapters of a serial story of to-day, entitled "Olga's Crime," by Frank Barrett; also "Political Leaders and their Followers," with facsimile letters from the Earl of Derby, the Marquess of Hartington, Mr. Gladstone, and Mr. Akers-Douglas.

PREPARATIONS have been made for some time past for the issue on the continent by an English firm of the works of English and American writers, in a series similar to that published by Baron Tauchnitz. The friendly co-operation of the chief English authors, especially writers of fiction, has been secured

and a Company formed, which will immediately begin operations at Leipzig. The concern is to be known as Heinemann & Balestier, Limited, the first directors being Mr. William Heinemann the publisher (the present business being entirely independent of his London establishment), Mr. Wolcott Balestier, well known among English authors as the resident member of the New York firm of Lovell & Co., and Mr. Bram Stoker, Mr. Irving's business manager at the Lyceum. The firm of F. A. Brockhaus, of Leipzig, is retained to direct the distribution and sale of books on the continent; and besides Herr Brockhaus's depôts at Leipzig, Berlin, Vienna, and Paris, arrangements are being made to extend the sale in other directions. Among the authors who will contribute to the early issues of the "English Library" are Robert Louis Stevenson, Rudyard Kipling, George Meredith, Henry James, W. E. Norris, Hall Caine, B. L. Farjeon, H. Rider Haggard, Conan Doyle, Sir Edwin Arnold, W. D. Howells, Justin McCarthy, S. Baring Gould, Mrs. Walford, Margaret Deland, Mrs. Alexander, Mrs. Parr, Mrs. Riddell, Mrs. Woods, Miss Poynter, Helen Mathers, Maxwell Gray, Mrs. Hungerford, Ouida, and Rhoda Broughton. The first three issues of the series will be Mr. Rudyard Kipling's *The Light that Failed*, Sir Edwin Arnold's *The Light of the World*, and Mrs. Deland's *Sidney*.

MR. J. QUAIL, formerly of Blackburn, has been appointed editor of the *Northern Daily News*, the new Radical newspaper for Aberdeen and the North-eastern counties of Scotland, which is to appear in the first week in May.

At the last meeting of the Sette of Odd Volumes the following officers were elected for 1891-2:—Mr. George Charles Haité, well known for his studies in black and white, president; Mr. Wilfrid Ball, vice-president; Mr. William Manning, secretary; whilst Mr. John Lane, the Bibliographer of the Sette, and of the works of George Meredith, exchanges the arduous position of secretary for that of master of the ceremonies.

THE Newspaper Press Directory for 1891 states there are now published in the United Kingdom 2,234 newspapers, distributed as follows:—London, 470; Provinces, 1,293; Wales, 90; Scotland, 201; Ireland, 157; Isles, 23. Of these there are 142 daily papers published in England, 6 in Wales, 19 in Scotland, 15 in Ireland, 1 in the Isles. The magazines now in course of publication, including the quarterly reviews, number 1,778, of which more than 448 are of a decidedly religious character.

CORRECTION.—In Mr. Whitley Stokes's letter on "The Etymology of 'Fian' and 'Féne'" in the ACADEMY of February 28, p. 210, col. 3, l. 47, for "stem in i" read "stem in nt"; p. 211, col. 1, l. 47, for "far" read "far as"; l. 67, for "láide" read "láido."

UNIVERSITY JOTTINGS.

WE understand that Prof. Andrew Seth, of St. Andrews, author of *Scottish Philosophy*, is a candidate for the chair of logic and metaphysics at Edinburgh, vacant by the resignation of Prof. Fraser. Prof. Seth happens to be at present delivering a third course of lectures at Edinburgh, in connexion with the trust founded by Mr. A. J. Balfour.

WE are glad to hear that the late Prof. Sellar left a second volume of his *Roman Poets of the Augustan Age*, dealing with Horace, practically ready for publication. It will be issued by the Clarendon Press.

THE Archbishop of Canterbury has been appointed Lady Margaret's Preacher at Cambridge for the ensuing year. The sermon will be preached on November 1.

CONVOCAION at Oxford has sanctioned a grant of £150 a year for three years, out of the common university fund, to maintain a student at Dohrn's marine biological laboratory at Naples. Cambridge has already occupied a table at this institution for the past fifteen years; but it is feared that the other table supported by the British Association will be given up after the present year.

THE general board of studies at Cambridge have made a report, recommending that the fee required from every student who presents himself at any tripos examination shall be raised from two guineas to £3. It appears that, during the past year, the total amount of fees received for tripos examinations was only £752; whereas the payments made to examiners amounted altogether to £1510, or just twice as much.

THE recent elections at the Oxford Union exhibit some features of interest to those whose experience is more than twenty years old. At the poll for officers, about 700 votes were given, which is said to be an unprecedented number; and the spirit of competition ran so high that polls were also taken for both the standing and library committees—a thing unheard of in former times, when the nominations of the officers were always unquestioned. Still more strange is it to notice that, among 16 successful candidates, Balliol has not a single representative. The prominent position it once held seems to be occupied now by New College, which can boast of three recent presidents out of four.

THE University of Durham contemplates throwing open its new examinations in music to women, and granting them certificates but not degrees.

THE Council of Owens College, Manchester, offer for award a Jevons scholarship of the value of £100 for one year. Candidates must give evidence of having received a sound and systematic education in economic science, and of their ability to prosecute the investigation of some economic problem connected with the industries of Lancashire.

JOHNS HOPKINS UNIVERSITY, Baltimore, has been recognised as a school of medicine in which study may be pursued by candidates for medical and surgical degrees at Cambridge.

THE annual conference of delegates from the representative councils of the four Scotch universities have unanimously adopted a proposal for a summer session in Arts, omitting St. Andrews, where it was stated it would be impossible for students to get lodgings during the summer months.

THE late Dean Plumtre has bequeathed £400 to the council of Queen's College, Harley-street—with which he was connected as dean and principal from 1856 to 1878—for the foundation of a scholarship bearing his name.

MAGAZINES AND REVIEWS.

IN the *Boletín* of the Real Academia de la Historia of February, J. Gomez de Arceche reports on the autographs and MSS. of Felix Amat, Abbot of la Granja, lately presented to the Academy by J. Mané y Flaquer. They relate to the reigns of Carlos IV. and Fernando VII. One of the most curious is a proposal made by Carlos IV. for a federation of the Spanish colonies under hereditary viceroys, of whom Godoy was to be one. The first suggestion of federation was made by Aranda to Carlos III. These papers, on the whole, intensify the ignominy of the king and of Godoy. F. Danvila traces the limits of the Suderia of Valencia in 1390. Father F. Fita gives some further details of the visit of St. Luis de Gonzaga to Spain. The official report

of the recent translation of the bones of Popes Calixtus III. and Alexander VI. is here reprinted.

THE *Theologisch Tijdschrift* for March contains articles by Prof. Oort on the native country of Amos (Northern Israel), and the genuineness of Am. iv. 13, v. 8, 9, ix. 5, 6; by Dr. Herderschu on 2 Sam. xii. 31; by Dr. van Manen on a recent defence of the genuineness of the correspondence between Pliny and Trajan respecting the Christians; and by J. G. de Bussy on the moral judgment. Dr. Driver's work on the Hebrew text of Samuel is reviewed appreciatively by Dr. W. Kesters, Brückner's study of the chronological order of the Epistles by Dr. van Manen, and Gretillat's System of Theology by Dr. Knappert.

ORIGINAL VERSE.

NOT IN VAIN.

"Had I words to complete it,
Who'd read it, or who'd understand?"

J. W. RILEY.

I SOMETIMES think, belov'd, if you could know
Just what you are to me, how all my life has
changed
Since first I saw your face; how it has wider
grown,
And risen to new heights; then might you dimly
see
Some reason that should set you thus apart.
You know you are to me as saint is unto shrine;
You cannot, standing far above me there, so near
to heaven,
And shedding light around—you cannot see what
lessons you have taught,
How high ideals may be loftier grown, ceasing to
be mere visions;
Nay, may change, and with the change may
beautify all life.
I know that I shall never stand beside you there,
I am not worthy to come nigh to you,
I may not touch your life. Nearer and dearer ones
press closely round,
There is no room for me.
Yet, as the furthest planet in its distant path
Obeys the mighty law which bids that he must
still revolve
Round the great source of heat,
And yet forever in far outward space must turn
For all his warmth and light to the same sun,
Even as the nearer, brighter planets do,
So must I turn to you; you showed me light
Where else had still been darkness. Love given
to you
Has warmed my life, although you heed it not.
Why should you stoop to care for it who have all
love?
The best, the brightest, wrapped around you close.
And mine seeks no return, knowing that it must
be laid at your feet;
Not gathered near your heart, but resting there,
It wins the highest place this side the gates of
Heaven.

A. Z.

UNPUBLISHED WORKS OF GIORDANO BRUNO AND ABELARD.

THE reprint, made by the order of the Italian Government, of the Latin works of Giordano Bruno, in two volumes, and in a form corresponding to modern requirements, has just been followed by the issue of a third volume of hitherto unpublished writings. It comprises not less than 700 pages, with a preface of 74 pages. In the latter, the editors—MM. Tocco and Vitelli—give details as to where the MSS. have come from, the scribes who wrote them, their chief contents, their value for the determination of the text, &c.

There is, first, the Noroff MS., which originally came from Germany, and which, the editors believe, is probably part of the legacy of Hieronymus Besler. It came into the possession of Abraham von Noroff, who bequeathed

it to the Rumianow Museum at Moscow, where it is at present. At the request of Prof. Sigwart, who has done much to elucidate Bruno's life, the main features of this MS. have recently been described by Mr. Lutoslawski in the *Archiv für die Geschichte der Philosophie* (vol. ii.). It contains autograph notes by Giordano Bruno; "De Magia" and "Theses de Magia"; "De Rerum Principiis et Elementis et Causis"; an incomplete "Medicina Lulliana"; "De Magia Mathematica"; "De Vinculis in Genere"; "Lampas Triginta Statuarum"; and a complete "Medicina Lulliana." Part of this MS. is by Bruno, the larger part by Besler, the remainder by an unknown person. It was written partly between the end of 1589 and the beginning of 1590 at Helmstadt, and partly in 1591 at Padua.

Then there are the MSS. which Prof. Remigius Stölzle, of Würzburg, has lately discovered at Augsburg and Erlangen. They contain the "Animadversiones circa Lampadem Lullianam," and "Lampadem Triginta Statuarum"; the hitherto unknown "Libri Physicorum Aristotelis Explanati"; "De Magia" and "Theses de Magia"; and the two letters of Besler to Giordano Bruno. It will thus be seen that several MSS. exist in duplicate, but of different value. The "Lampas Triginta Statuarum," and the "Libri Physicorum Aristotelis Explanati," certainly date from Bruno's sojourn at Wittenberg in 1587; several other treatises from his stay at Helmstadt, towards the end of 1589 and in April, 1590. "De Vinculis in Genere" was probably prepared at Frankfurt, and written at Padua by Besler.

This volume contains four facsimiles of the Moscow, Augsburg, and Erlangen MSS.; also a facsimile of the report of the Company of St. John the Beheaded, which gives the details of the last hours of Bruno. The report has a marginal title: "Justice done to an impenitent heretic, who was burnt alive." It says:

"At two o'clock at night it was intimated to the Company that, in the morning, justice was to be done to an impenitent one; and therefore, at six o'clock at night, the spiritual comforters and the chaplain assembled in Sant' Orsola. Having gone to the prison, and entered our chapel, and offered the usual prayers, we were handed the below-written sentence of death of Giordano or Giovanni Bruno, the apostate friar of Nola di Regno, an impenitent heretic. He, having been admonished by our brethren with every charity—and two Fathers having been called in from San Domenico, two from Gesù, two from the New Church, and one from San Girolamo—finally always remained in his accursed obstinacy (*nella sua maledetta ostinazione*), working his brain and his intellect with a thousand errors and vanities; and he so persevered in his obstinacy that he was conducted by the executors of justice to the Field of Flowers, and there, having been stripped bare and tied to a stake, he was burnt alive, always accompanied by our Company, who sang the litanies, whilst the spiritual comforters until the last moment exhorted him to give up his obstinacy, in which, at last, he ended his wretched and unhappy life."

It will thus be seen that Giordano Bruno died nobly and firmly, even as he had lived; and that those who have asserted the contrary have vilely calumniated him. I learn that Sig. Tocco, the author of the important work *Le Opere Latine di Giordano Bruno, Esposte e Confrontate con le Italiane*, is engaged on a critical appreciation of these hitherto unpublished writings of the renowned Italian thinker. The editors, on their part, say in the Preface: "We would not be sincere if we did not express a conviction that those who study the Nolan philosopher owe us a debt of gratitude for the painstaking diligence (*diligenza e solerzia*) with which this edition has been prepared and accomplished."

Another work of a sufferer in the cause of philosophical investigation, the "Tractatus de

Unitate et Trinitate Divina" of Abelard, hitherto of disputed authenticity and unknown in its present form, which, as stated some months ago in the ACADEMY, has been discovered by Prof. Stölzle—has been published by Herder at Freiburg, in Breisgau. It is the treatise for which Abelard was condemned as a heretic, in 1121, by the Church Council at Soissons.

KARL BLIND.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRIEFWECHSEL, der, der Brüder J. Georg Müller u. Joh. v. Müller 1789–1809. Hrg. v. E. Haug. 1. Halbbd. Frauenfeld: Huber. 5 M.
 CONSTANTIN, le Vicomte de. L'archimandrite Paisi et l'ataman Achimoff: une expédition religieuse en Abyssinie. Paris: Nouvelle Revue. 3 fr. 50 c.
 KLEINWÄCHTER, F. Die Staatsromane. Ein Beitrag zur Lehre vom Communismus u. Socialismus. Wien: Freitstein. 3 M.
 KRAUSE, E. Tschoko-Land, der arischen Stämme u. Götter Urheimat. Erläuterungen zum Sagenchatze der Veden, Edda, Ilias, u. Odyssee. Glogau: Flemming. 10 M.
 MONTESQUIEU, deux opuscules de: réflexions sur la monarchie universelle en Europe; de la considération et de la réputation. Paris: Rouam. 3 fr. 50 c.
 NOEL, O. La Banque de France: historique et organisation administrative. Paris: Berger-Levrault. 3 fr. 50 c.
 TOBLER, A. Kührreihen od. Kührreigen, Jodel u. Jodelied in Appenzel. Zürich: Hug. 2 M. 40 Pf.
 ZOLA, E. L'Argent. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY, ETC.

- ERDES, K. Die Offenbarung Johannis, kritisch untersucht. Gotha: Perthes. 3 M. 60 Pf.
 HILT, F. D. heil. Gregor v. Nyssa Lehre vom Menschen, systematisch dargestellt. Köln: Bachem. 5 M.

HISTORY, ETC.

- BODECKERS Chronik livländischer u. rigascher Ereignisse 1593–1638. Bearb. v. J. G. L. Napierksy. Riga: Kymmel. 4 M.
 CHANONIE, C. de la. Mémoires politiques et militaires du Général Tercier, 1770–1810. Paris: Plon. 7 fr. 50 c.
 D'HAUTEVILLE, A. Lettres d'un chef de brigade (1793–1805). Paris: Baudouin. 4 fr.
 HERTZBERG, G. F. Geschichte der Stadt Halle an der Saale von den Anfängen bis zur Neuzeit. II. 1513 bis 1717. Halle: Waisenhauss. 7 M. 50 Pf.
 HETZEL, H. Die Humanisirung d. Krieger in den letzten hundert Jahren, 1789–1889. Frankfurt-a.-O.: Trowitzsch. 12 M.
 KALLSEN, O. Die deutschen Städte im Mittelalter. I. Gründung u. Entwicklg. der Städte. Halle: Waisenhauss. 7 M. 50 Pf.
 LABROUË, E. Le livre de vie: les seigneurs et les capitaines du Périgord Blanc au 14^e Siècle. Paris: Rouam. 10 fr.
 MOLLAT, G. Lesebuch zur Geschichte der deutschen Staatswissenschaft von Kant bis Bluntschli. Leipzig: Robolsky. 3 M.
 OFFERMAN, A. v. Atlas vorgeschichtlicher Befestigungen in Niedersachsen. 3. Hft. Hannover: Hahn. 5 M.
 RODONACCHI, E. Le Saint-Siège et les Juifs: le Ghetto à Rome. Paris: Firmin-Didot. 10 fr.
 VECCHI, A. V. Storia della marina militare. Turin: Rosenberg. 15 fr.
 WERBE, O. Der Friede v. Utrecht. Verhandlungen zwischen England, Frankreich, dem Kaiser u. den Generalstaaten 1710–1713. Gotha: Perthes. 9 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CHAROUEAU, Aug. Essai sur la philosophie bouddhique. Paris: Carré. 5 fr.
 CLEBSCH, A. Vorlesungen über Geometrie, bearb. v. F. Lindemann. 2. Bd. 1. Thl. Die Flächen 1. u. 2. Ordng. od. Klasse u. der lineare Complex. Leipzig: Teubner. 12 M.
 HESSE, R. Die Hypogäen Deutschlands. 3. Lfg. Halle: Hofmeister. 4 M. 80 Pf.
 HEYMANN, W. Studien üb. die Transformation u. Integration der Differential- u. Differenzgleichungen. Leipzig: Teubner. 12 M.
 MOCHNETOW, J. v. Das Erdbeben v. Vornj vom 28. Mai (9. Juni) 1887. St. Petersburg: Eggers. 10 M. 50 Pf.
 NATIËR, H. Ceb. Francis Bacon's Formenlehre. Leipzig: Teubner. 2 M.
 ULE, W. Geschichte der k. Leopoldinisch-Carolinischen deutschen Akademie der Naturforscher während der J. 1852–7. Leipzig: Engelmann. 8 M.

PHILOLOGY, ETC.

- ABICHT, R. Donum Wardianum, carmen didacticum de linguae arabicae grammatica a Zainud-Din ibn il-Wardi compositum. Breslau: Preuss. 2 M.
 ACTA seminarii philologici Erlangensis. Vol. V. Leipzig: Deichert. 6 M.
 BAEDORF, B. De Plutarchi quae fertur vita Homeri. Siegburg: Dietzen. 1 M. 60 Pf.
 BOSWETSCH, G. N. Methodius v. Olympus. I. Schriften. Leipzig: Deichert. 13 M.
 BURDIGNON, M. Poesie u. Urkunde bei Thukydides. 2. Thl. Leipzig: Freytag. 4 M. 20 Pf.
 CATONIS, M. F. de ag. cultura liber, etc., ex recensione H. Keili. Vol. II. Fasc. II. Commentarius in Varronis rerum rusticarum libros III. Leipzig: Teubner. 8 M.
 CLEONERIS de motu circulari corporum caelestium libri II., ad novorum codicum fidem ed. et latina interpretatione instruit H. Ziegler. Leipzig: Teubner. 2 M. 70 Pf.

- COMMENTATIONES Woelffliniana. Leipzig: Teubner. 8 M.
 DEUSSEN, P. Der kategorische Imperativ. Kiel: Toeche. 1 M.
 GALENT PERGAMENI, C., scripta minora. Vol. II. ex recognitione I. Mueller. Leipzig: Teubner. 2 M. 40 Pf.
 MITTHEILUNGEN aus den orientalischen Sammlungen der k. k. Museen zu Berlin. 5. u. 6. Hft. Berlin: Spemann. 41 M.
 NEUMANN, K. E. D. Sārasaṅgah 1. Kapitel. 1 M. Die innere Verwandtschaft buddhistischer u. christlicher Lehren. 2 M. 40 Pf. Leipzig: Spohr. 2 M. 40 Pf.
 ORACULA Sibyllina recensuit A. Rzach. Leipzig: Freytag. 12 M.
 PLUTARCHI CHAERONENSIS Moralia. Recognovit G. N. Bernardakis. Vol. III. Leipzig: Teubner. 3 M.

CORRESPONDENCE.

"DESIGNATED TO BE BISHOP."

Oxford: March 11, 1891.

You were good enough to say in your "University Jottings" that I should not be pleased at seeing the University of Cambridge confer a degree on its Dixie Professor by the style and title of "Bishop Designate of Peterborough." The remark was true. I was not pleased to see the University of Cambridge lower itself to such a blundering description of anybody. But I was much less pleased to see, in the *University Gazette* of last night, the University of Oxford, or at least its Hebdomadal Council, lower itself to a description more blundering still. And I am specially sorry, considering who is the subject of these blundering descriptions. Of Mr. Creighton's many friends and admirers I am one of the heartiest, and it is not pleasant to see a scholar, of whom both Universities have a right to be proud, thus made ridiculous by both of them.

In the Convocation of next Tuesday we shall be called on to confer the degree of D.D. "upon the Rev. Mandell Creighton, M.A., of Merton College, designated to be Bishop of Peterborough." Now what is meant by "designated to be Bishop?" In December, while Dr. Browne was still Bishop of Winchester, and Dr. Thorold Bishop of Rochester, Mr. Davidson, Dean of Windsor, was described as "Bishop Designate of Rochester." Now Mr. Creighton is described as "designated to be Bishop of Peterborough." Is this new form thought to be better, to be more accurate than the other? It is hard to see what advantage the new "sumpsimus" has over the old "mumpsimus." It is just as foolish and more awkward. "Designated to be Bishop"—"designated," how, and by whom? There is no such phrase known to either canon or statute law. Mr. Creighton will, no doubt, in due time be "recommended" by the Queen, "elected" by the Chapter, "confirmed" by the Archbishop. When all that has happened, his proper description will be "Bishop-elect of Peterborough." But till that is done he is simply Canon either of Worcester or of Windsor. (There are so many of these things going on at once that I really do not know whether Mr. Creighton has been appointed to a stall at Windsor or not.) At no stage of the long business of making him a Bishop will he be "designated" to anything, because no such word is known to the law.

Now, one will spring up and say: But Mr. Creighton is "designated"; his appointment has long ago been announced in the newspapers. That is to say, we all know what is likely to happen. Mr. Creighton is certainly "designated" to be Bishop of Peterborough by common fame. But it is only by common fame. No legal step has been taken towards making him Bishop, unless it has been taken since the publication of this morning's *Times*. And I submit that the university of Oxford, a legal corporation with internal legislative powers, should not go by common fame, but by law; that it should describe men only by descriptions known to the law, not by vulgar "designation," invented either by the news-

papers, or, as in this case, by the Hebdomadal Council itself.

Directly follows another decree, which speaks of "the Very Rev. Philip F. Eliot, M.A., Trinity College, Dean of Windsor." Is there such a person? I saw Dr. Davidson spoken of as Dean of Windsor only a few days back in the *Court Circular*. And, unless he resigns, he will remain Dean of Windsor till his consecration as Bishop of Rochester. Has Dr. Davidson resigned? Has Mr. Eliot been appointed? If not, while the other decree does not get beyond vulgarity and awkwardness of expression, this one rises to the dignity of misstatement of fact.

I write to you, Sir, because I mentioned the matter once before in your pages. I am just now shut up in an upper chamber; I am very unlikely to be able to be in Convocation on Tuesday, and I do not want to send round any more fly-sheets. So I ask you to record a protest, most likely unavailing, on behalf of the doctrine that a body like the University of Oxford ought, in its public acts, to show some regard both to accuracy of fact and even to accuracy of expression.

EDWARD A. FREEMAN.

"ARISTOTLE ON THE CONSTITUTION OF ATHENS."

Florence: March 4, 1891.

The strange story told by Aristotle about the connexion of Themistocles with the attack on the Areopagus cannot be chronologically reconciled with the narrative of Thucydides, according to whom the flight of Themistocles to Asia took place after the revolt of Naxos, and while the Athenians were blockading it. Now, according to the same authority, Naxos was reduced before the great victory of Cimon on the Eurymedon, as to the date of which I believe there is now no dispute. It occurred B.C. 465 (Olymp. 78, 4) three years earlier than the date deduced from Aristotle's statement about the trick by which it was sought to discredit the Areopagus. On such a point the evidence of Thucydides is much the more trustworthy, and the chronology based on his statements harmonises with all the facts otherwise known; whereas that adopted by Mr. Kenyon throws everything into confusion. The anecdote itself may not be entirely without foundation; but if so, it must relate to some other time than the year 462.

ALFRED W. BENN.

Emmanuel College, Cambridge: March 7, 1891.

Perhaps you will allow me to point out that the reading *πρὶν ἀνταρξῆς—εἰλεν γὰρ*, which is now admitted to be the reading of the papyrus in the line of Solon on p. 32 (l. 15) of Mr. Kenyon's book, was suggested by me three years ago in a note in my edition of Plato's *Cratylus* (44 D, *ἢ αὖ οἱ τε ἦσαν*).

J. ADAM.

THE NEW FRAGMENT OF EURIPIDES.

London: March 7, 1891.

The fragment of the "Antiope" published by Prof. Mahaffy in the last number of *Hermathena* is emended in this month's *Classical Review* by two distinguished Grecians. Their emendations are numerous and intrepid. Dr. Rutherford "would restore" to Euripides the senarius *σὺ μὲν χερῶν τὸ πνεῦμα ἐκ πολέμου λαβάν*, which Euripides, I think, would restore to Dr. Rutherford. Prof. Campbell proposes to enrich the tragic vocabulary by the importation of *ἐχρ*, in accordance with his opinion that it is not yet "time to cease from guessing and to begin the sober work of criticism." When that time arrives it will occur to someone that l. 18 of fragment C, *ἄλκοις γε ταυρείων διαφρονέειν*, is neither verse nor Greek, and should be

amended *ταυρείοις διαφρονέειν*: there is, of course, no such verb as *διαφρονέω*. It surprised me that the first editor did not correct this obvious blunder, and I looked to see it removed by the first critic who took the fragment in hand; but our scholars seem just now to be absorbed in more exhilarating sport, so I will perform this menial office, at the risk of incurring Prof. Campbell's censure for premature sobriety.

A. E. HOUSMAN.

DEFEOE AND MARY ASTELL.

Heidelberg: Feb. 25, 1891.

In the beginning of the famous chapter devoted to a discussion of female education, in his *Essay on Projects*, Defoe hints at "a method proposed by an ingenious lady, in a little book called *Advice to the Ladies*," which, however, he doubts "would be found impracticable."

So far as I know, it has never been pointed out who this lady was; but I have no doubt that he is referring to Mrs. Mary Astell, and to a book by which she is chiefly known—viz., her essay called *A Serious Proposal to the Ladies*. It was published anonymously "by a Lover of her Sex," as the title-page states, in 1694, and was reprinted in 1695 and in 1697. That this must be the book which Defoe means, though he gives it a slightly different title, will be at once apparent from a brief account of its contents, and a comparison with Defoe's remarks on it.

A copy of Mary Astell's book is in the British Museum; but, in default of sufficient extracts of my own from it, I shall quote from Canon Overton's short article on the author in the second volume of the *Dictionary of National Biography*.

Her "serious proposal" was that a monastery should be erected—

"or, if you will (to avoid giving offence to the scrupulous and injudicious by names which, though innocent in themselves, have been abused by superstitious practices), we will call it a *Religious Retirement*, and such as shall have a double aspect, being not only a retreat from the world for those who desire that advantage, but likewise an institution and previous discipline to fit us to do the greatest good in it."

There were to be no vows or irrevocable obligations, and "not so much as the fear of reproach" should keep the ladies longer than they desired. The establishment was to be conducted strictly on the principles of the Church of England, and the daily services to be performed "after the cathedral manner, in the most affecting and elevating way; the Holy Eucharist was to be celebrated every Lord's Day and holy day"; there was to be "a course of solid, instructive preaching and catechising"; and the inmates were to "consider it a special part of their duty to observe all the fasts of the Church." With this religious training, mental instruction was intended to go hand in hand, for "ignorance and a narrow education lay the foundation of vice."

Compare now what Defoe says of the book which he calls *Advice to the Ladies*. He disapproves of the method propounded in it:

"for," he observes, "saving my respect to the sex, the levity which, perhaps, is a little peculiar to them (at least, in their youth) will not bear the restraint, and I am satisfied nothing but the height of bigotry can keep up a nunnery. Women are extravagantly desirous of going to heaven, and will punish their pretty bodies to get thither; but nothing else will do it, and even in that case sometimes it falls out that nature will prevail. When I talk, therefore, of an academy for women, I mean both the model, the teaching, and the government different from what is proposed by that ingenious lady, for whose proposal I have a very great esteem, and also a great opinion of her wit; different, too, from all sorts of religious confinement, and, above all, from vows of celibacy."

Wherefore, the academy I propose should differ but little from public schools."

Defoe's *Essay on Projects* appeared in 1697, three years after the publication of Mary Astell's book. In order to refute the possible imputation that he had borrowed from her, he thought himself "bound to declare" in his Preface that his scheme of educating women "was formed long before the book called *Advice to the Ladies* was made public." He asserts that he had written the greatest part of his *Essay* five years before its publication. But one cannot help perceiving some signs of Mary Astell's influence on his ideas. The second regulation, for instance, which he lays down for his academy runs thus: "As no woman should be received but who declared herself willing, and that it was the act of her choice to enter herself, so no person should be confined to continue there a moment longer than the same voluntary choice inclined her." This is the same rule as I have quoted above from Mary Astell's book. For her "monastery" it was a very sensible rule; but it sounds rather odd if applied to girls, for whose education Defoe's academy was intended. Besides, the manner in which Defoe's remarks on Mary Astell's proposal appear in his book does not look as though they were inserted by way of a later addition to a finished chapter on female education. Perhaps we may conclude that Mary Astell's book caused Defoe to write his chapter; at all events his project for an academy for women has some connexion with her "serious proposal" to establish a "monastery."

I have written a long article on Mary Astell, which will be published in the *Journal of Education*. In it I hope to show that she was the first writer who formally and decidedly advocated the rights and abilities of her sex, preceding Mary Wollstonecraft, who is generally credited with that merit, by about a hundred years. It is strange to find that, in the *Dictionary of National Biography*, this most distinctive side of her writings is entirely neglected. She has also the merit of priority to Defoe; for the book on which her claims are principally founded appeared in 1696, a year previous to Defoe's *Essay on Projects*. It is entitled *An Essay in Defence of the Female Sex*, and is exclusively devoted to a discussion of the education and social position of women, forming the earliest energetic protest against their subjection to men that I know of. As to Defoe, I may add that this is a good instance to show that he cannot be credited with all the reformatory ideas and schemes put forth in his *Essay*, by which he is frequently said to have anticipated some of the most important public improvements of modern times.

In my article on Mary Astell I have also pointed out several curious parallels between her writings and Defoe's *Complete English Gentleman*, one of his last works, which I recently edited for the first time from the author's MS. in the British Museum.

KARL D. BÜLBRING.

LONDON STONE.

Mena House Hotel, Cairo: Feb. 24, 1891.

It would really seem as if that "rough and weather-worn block," known as London Stone, possessed as unhappy a fascination for adventurous archaeologists as the Great Pyramid in the shadow of which I write these lines. The latest accession to their ranks is no less brilliant a writer than Mr. Grant Allen, who claims in *Longman's* of this month to identify it as the "palladium of British liberty"—"the city fetish"—"the very oldest and most sacred relic of ancient London."

Mr. Allen, as we all know, is apt to find "sermons in stones"; but I venture to think that in this instance he has wandered somewhat

far from his text. Are we to assume that every place-name ending in "stone," or even "ston," is necessarily derived from a sacred stone? Mr. Allen writes:

"A few selected cases of British sacred stones may help to show the immense importance attached to these palladia of the infant communities. The old name of Brighton, as everybody knows, was Brighthelmston, in Anglo-Saxon Brihthelmeestan, that is to say, Brighthelm's Stone. Brighthelm, I suppose, was the Aeneas of the little South-Saxon colony that first settled down among the combs of that chalky region; and the stone, stan, or stane, stood on the spot in the centre of the town which still bears its name in an altered spelling as the Steyne."

There is a charming simplicity about this supposition. But, first, as Mr. Sawyer has shown, the variants of the place-name, "Brighthelmston," are almost endless; consequently we must be guided by analogy in determining the correct form; and analogy, I need scarcely say, is overwhelming in favour of the normal "ton," rather than "stone," as the source of the final syllable. Secondly, the "steyne" is not a "spot," but a considerable area. Thirdly, it was not "in the centre of" the ancient town (which stood to the west of it). Fourthly, we find "steyn" occurring similarly at Nottingham, where, as Mr. Stevenson shows in his glossary to the Borough Records, the word is one of Scandinavian origin, which might well describe such an area as the steyne at Brighton. Mr. Allen speaks of Brighthelm's hypothetical "stone" as now a "vanished mass." The argument he founds upon it must, I fear, imitate its fate.

I may, perhaps, be allowed to refer to one suggestion as to London Stone, because the subject is specially familiar to me. Mr. Allen, like the late ingenious Mr. Coote (whose essay he cannot have read), makes the most of the fact that the first mayor of London, according to "modern" (why modern?) research, was "Henry of London Stone"; and, warming to his subject, he proceeds:

"Even before his recognition as mayor, his signature, when he signs a document, comes first on the roll after that of the 'vicecomes.' I gather from this that he may even then have been the guardian of the city fetish, and, as such, naturally selected for the first human representative of the city in its corporate capacity."

From the words "human representative" Mr. Allen, I presume, holds that, like Jahveh, the Lord Mayor was originally a "fetish stone." But, in any case, he here draws his inference from a fact which, if I remember right, has no existence outside the covers of Mr. Loftie's little book. And Mr. Loftie's facts on the history of London at this period of its existence must, unfortunately, be taken with a large grain of salt. "Henry fitz Ailwin" (whose probable origin I have elsewhere indicated) was also known as Henry of London Stone; and so was Thomas Becket as Thomas of London; but neither Henry, nor any other individual known to his neighbours as "the Stone," was on that account the guardian of a fetish any more than the family of Attree (Atte Tree) were guardians of the Tree of Life.

I will not follow Mr. Allen into his strange fancies about the "imperial importance attached to coronation upon London Stone," which seem to be based chiefly on the circumstance that when Swegen could not be crowned in London he decided (if the expression may be permitted) to "go to Bath" instead.

That London Stone is a venerable relic no one would deny; but such wild speculations as to its story are surely unworthy of so distinguished a writer as Mr. Grant Allen.

J. H. ROUND.

PROF. EARLE'S "FLEXIONAL INFINITIVE."

Oxford: March 7, 1891.

I do not at all despair of getting Prof. Earle to give up his deliberate heresy about the "flexional infinitive." It was once quite as certain about the correctness of his explanation of the construction "I go a fishing." In *The Philology of the English Tongue* (ed. 3, 1879, § 580b) the professor said, "this grammatical character is sometimes illustrated by the help of the French *à* before these infinitives," whereas in ed. 4 (1887), we find, "by the help of a (*perhaps* the French *à*), &c." So we see that in 1887 the professor was hesitating about the French character of the *a* in the phrase "I go a fishing"; let us hope that in 1891 we shall find him ready to give up his idea that the form "fishing" is a flexional infinitive.

The question in dispute between us is a very simple one. Prof. Earle says, on p. 60 of his *English Prose*, that there are three classes of words ending in *-ing* in modern English, namely, (1) participles, (2) verbal nouns, (3) verbs in the infinitive mood, these last being the phonetic representatives of Old English infinitives in *-an*. I, on the other hand, maintain that an infinitive in *-ing* (the descendant of an older *-an*) is the veriest moonshine. It is an assumption unsupported by any historical evidence, clean contrary to the known development of the Old English sound, and wholly unnecessary, as these so-called infinitive *-ings* may in every case be explained as verbal nouns.

Let me take a very familiar case to illustrate what I mean. I have lying before me a profoundly philosophical poem, having for its title "The Hunting of the Snark." I can hardly imagine that Prof. Earle will go the length of denying that the word "hunting" here is a verbal noun. Well, on p. 9 of this book the Beaver is introduced as speaking sentimentally of "the rapture of hunting the Snark." Will the professor really maintain that in this latter case we have no longer an instance of a verbal noun, that "hunting" has now become a flexional infinitive? Of course the true doctrine is that there is here no change in the grammatical or formal character of the word "hunting," and that the construction is equivalent to "the rapture of the hunting of the snark." Bunyan, in his *Pilgrim's Progress* (ed. 1862), ii. 209, says, "She is a taking of her last farewell of her Country"; we should of course now say, "she is taking her last farewell." The *a*, it should be added, is not French *à*, but an unstressed form of the Old English preposition *on*.

Prof. Earle, in the innocence of his heart, asks whether there is any "law" which forbids an infinitival form like A.S. *lufian* having a two-fold development, in one direction "love" and in the other "loving." In putting this naive question, Prof. Earle shows that he has lived and taught wholly uninfluenced by the new school of grammarians (*juggrammatische Schule*), without paying heed to their pregnant dictum that phonetic laws admit of no exceptions—a view first clearly expressed in 1876 by Leskien, who said,

"if we admit arbitrary, accidental deviations, such as are incapable of classification, we virtually confess that language is inaccessible to scientific investigation."

Delbrück, in his *Introduction* (1882), p. 115, said,

"it cannot be doubted that all scholars who have devoted any serious attention to phonetics have consciously or unconsciously been influenced by the idea that the moving spring of all changes is neither arbitrary nor accidental, but prevalently regular."

Paul, in his *Principles* (1888), p. 57, thus cautiously answers the question, "Can we assert uniformity of Sound-Laws?"—

"Sound-Law does not pretend to state what must always under certain general conditions regularly recur, but merely expresses the reign of uniformity within a group of definite historical phenomena."

This Act of Uniformity, as promulgated by Paul, is the "law" which would forbid an O.E. *-an* becoming in the same dialect at once *-e(n)* and *-ing*.

But perhaps Mr. Earle may mean that in some cases the sound of *-ing* may be substituted for *-e(n)*, from the attraction of other forms in *-ing*. This I have shown to be an unnecessary assumption, as all the *-ings* which are not present participles can be easily explained to be, as well in form as in function, verbal nouns. A form like "hunting" may be either a present participle or a verbal noun; in either case the suffix is derived from O.E. *-ung*; in the latter case the *-ing* is a regular phonetic development of the older *-ung*; in the former case the *-ing* is a substituted sound for the Old English participial suffix *-ende*, the new sound being due to the attraction of the verbal nouns.

A. L. MAYHEW.

TUNIP.

Oxford: March 9, 1891.

Whether Tunip is Semitic or not, it seems to me to represent the name of the locality mentioned in Gen. xxxvi. 32 as 𐤕𐤍𐤕, Dinhaba, the residence of Bela, the son of Beor, who reigned in Edom. This king is probably identical with "Balaam, son of Beor of Pethor, which is by the river of the land of the children of his people" (Numb. xxii. 5); *Variorum Bible*, "of the children of Ammon." Balaam was, according to Deuter. xxiii. 4 (5) of Pethor in Aram Nahraim (A.V. Mesopotamia). It is most likely that Dinhabah was not a locality of Edom in the restricted sense, unless the dominion of Edom extended in Balaam's time to Aram Nahraim or Naharina. The list of the kings of Edom (Gen. xxxvi. 32 to 40) seems to point to rulers who were not of Idumaean origin. In Numb. xxxi. 8 and Joshua xiii. 21 Balaam is put to death together with the princes of Midian and Sihon.

A. NEUBAUER.

SWALLOWS BUILDING AMONG THE RAFTERS.

Knill Rectory: March 9, 1891.

There is a mystery which needs explanation in the statement taken from the *Classical Review*, and in Mr. Webster's letter, about swallows building in unusual places in Greece, and in the Pyrenees.

If the bird spoken of be really the swallow (*Hirundo rustica*), it would be quite natural that it should build among the rafters of the house, and not under the eaves. In this country swallows usually build in chimneys, outhouses, &c., showing, apparently, that they prefer dark places for their nests. They never, so far as I know, build under eaves. But if the bird spoken of be the house-martin (*Hirundo urbana*), under the popular designation of swallow, which builds its nest against the walls of a house under the eaves, then their building among the rafters in preference to under the eaves would be, I should say, a remarkable exception to their usual habit.

GEORGE HANBURY FIELDING.

[Two other correspondents have written to the same effect.]

TWO STORIES.

Hampstead: March 8, 1891.

Will you allow me to draw attention to the curious similarity between a story by Mr. Ernest Rhys, entitled "The Last Dream of Julius Roy," which appeared in *Macmillan's Magazine* last month, and one signed with my

name which appeared in the *Newbery House Magazine* for July, 1890, entitled "A Great Success"? I sketch the outline of the two stories in parallel columns:—

"A GREAT SUCCESS."
July, 1890.

An author after a long life of failure starts from Trafalgar-square in a condition of abnormal excitement and rushes down the Strand intent upon lunching at a tavern, Fleet-street being suggested. He orders a lunch which for him is unusually sumptuous. He has been full of unreal inflated hope, but overhears a conversation in which he realises for the first time the abjectness of his own failure. He has had ale with his lunch. He throws his arms over the table, lays his head on them, falls asleep and dreams. The dream takes the form of his own troubled experience. Again he "is hurrying through the streets of the great city." He is on his way to the palace of fame. There is a gate which has to be passed through; before he gets in he has to present a gift. This gift he holds in his hand, but it dwindles and vanishes. He falls before the door at last defeated and in despair. Then the dream changes; the door is unexpectedly opened by an unseen hand, and he beholds a face, known yet unknown, which smiles upon him. The poor author enters in, to find the aspiration of his life satisfied in ways not looked for by him. When found by the people of the tavern, he is dead.

"THE LAST DREAM OF JULIUS ROY."
February, 1891.

An author after ten years of failure starts from Trafalgar-square, goes to Pall Mall to put on a dress coat, and finally returns in an abnormal state of excitement, on his way to a tavern ("The Three Friars") in Fleet-street, to have supper there. He orders an unusually sumptuous meal. He has been realizing the abjectness of his own failure; but on his way he meets with his old love, who gives him a flower, and he is now in a state of wild unreal hope. He has wine with his supper, and he throws his arms over the table, falls asleep and dreams. The dream takes the form of his own troubled experience. He is "being whirled rapidly through the streets of a dark and unknown city," in a carriage with the beloved woman by his side. He gets to a place which is a theatre, and sees a phantasm of himself on the stage struggling in vain to pass in at a door; the phantasm at last falls down before it baffled and defeated. He goes on to the stage to look after his phantasm. He himself knocks at the gate, and it is thrown open, and the beloved woman stands before him smiling. Then he receives in unexpected ways the desire of his life. When the waiter comes to rouse him, he is dead.

E. FAIRFAX BYRNE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 15, 4 p.m. South Place Institute: "Fetichism," by Mr. J. E. Carlyle.
7.30 p.m. Ethical: "Some Ethical Aspects of Education," by Miss E. E. C. Jones.
MONDAY, March 16, 5 p.m. London Institution: "What is a Poison?" by Prof. C. Meymott Tidy.
8 p.m. Society of Arts: "Confer Lecture, "Photographic Chemistry," II., by Prof. R. Meldola.
8 p.m. Aristotelian: "The Philosophy of Roger Bacon," by Mr. R. J. Ryle.
8 p.m. Victoria Institute: "The Reality of the Self," by Dr. Courtney.
8 p.m. Richmond Athenæum: "Lyrics, Elizabethan and Victorian," by Miss Burstall.
TUESDAY, March 17, 3 p.m. Royal Institution: "The Spinal Cord and Ganglia," IX., by Prof. Victor Horsley.
7.45 p.m. Statistical: "Prison Ethics and Prison Labour," by the President, Dr. F. J. Mouat.
8 p.m. Civil Engineers: "The Subterranean Water in the Chalk Formation of the Upper Thames, and its Relation to the Supply of London," by Mr. J. T. Harrison.
8 p.m. Society of Arts: "Recent Development of Tasmanian Industries," by Sir Edward N. C. Braddon.
8.30 p.m. Zoological: "Some Dermal Plates of Hemiptera from the Old Red Sandstone of Caithness," by Mr. G. A. Smith Woodward; "Lacerta sinensis," by Mr. G. A. Boulenger; "Some Neuroptera Odonata (Dragonflies) collected by Mr. E. E. Green in Ceylon," by Mr. W. F. Kirby; "Some Antelopes procured by Mr. T. W. H. Clarke in Somali-Land," by Mr. Oldfield Thomas.
WEDNESDAY, March 18, 8 p.m. Microscopical: "A New Method of Demonstrating Cavities in Dental and Osseous Tissues," by Mr. T. Charters White.

4 p.m. Mrs. Jopling's School of Art: "The Poets as Painters," IV., by Miss E. D'Este Keeling.
8 p.m. Society of Arts: "Harbours, Natural and Artificial," by Mr. F. H. Chaceawright.
8.30 p.m. University College: "Sir Henry Vane," by Prof. Beesley.
THURSDAY, March 19, 3 p.m. Royal Institution: "Modern Chemistry in relation to Sanitation," III., by Prof. C. Meymott Tidy.
7 p.m. London Institution: "Originality in Music," by Prof. Ernst Pauer.
8 p.m. Linnean: "Researches on Earthworms of the Genus *Lumbricus*," by the Rev. Hilderic Friend; "Hemiptera and Heteroptera of Ceylon," by Mr. W. F. Kirby; "Life History of Two Species of Puccinia," by Surgeon-Major A. Barclay.
8 p.m. Chemical: "The Molecular Refraction and Dispersion of various Substances," by Dr. J. H. Gladstone; "Contributions to our Knowledge of the Aconite Alkaloids, I., the Crystalline Alkaloid of *Aconitum napellus*," by Prof. Dunsan and Dr. W. H. Ince; "The Crystallographic Character of Aconitina from *Aconitum napellus*," by Mr. A. E. Sutton.
8.30 p.m. Antiquaries.
FRIDAY, March 20, 5 p.m. Physical: "The Theory of Dissociation into Ions and its Consequences," by Mr. S. U. Pickering; "Some Points in Electrolysis," by Mr. J. Swinburne; "The Variation of Surface Tension with Temperature," by Mr. A. L. Selby; "Magnetic Proof-Pieces and Proof-Planes," by Prof. S. P. Thompson.
8 p.m. Browning Society.
9 p.m. Royal Institution: "Hydrophobia," by Prof. Victor Horsley.
SATURDAY, March 21, 3 p.m. Royal Institution: "The Forces of Cohesion," VI., by Lord Rayleigh.

SCIENCE.

SOME BOOKS ON ORNITHOLOGY.

The Myology of the Raven: a Guide to the Study of the Muscular System in Birds. By R. W. Shufeldt. (Macmillan.) It is no small achievement to be the first to put the anatomy of the muscles of birds on a level with the knowledge of similar structures in any group of animals with the exception of man; but such is the distinction of Dr. Shufeldt in the present volume. The author has chosen for the text of his remarks the ubiquitous raven (*Corvus corax*) because it is the largest example of the oscine division of birds, which is almost universally regarded as the highest development of the ornithic type of vertebrate animals. When all is clear with regard to the muscles of a raven, the relation of the muscles of other birds can in most cases be readily shown; and in the present work deviations are pointed out with much minuteness, whenever such have been recorded. As a text-book, indeed, it must at once take the highest rank, and should soon appear in a second edition. In the ACADEMY it would be out of place to attempt a critical review, for such a work as Dr. Shufeldt's will naturally come under the notice of every specialist, and a fierce light will beat upon it. But we may remark that, in his bibliography, the learned author makes no reference to the work of Dr. William Macgillivray, in a line similar to his own; a work so elaborate in one instance that, when the present writer called the late Prof. Rolleston's attention to it, he remarked that he should never have written on the homologies of certain muscles of the shoulder-joint in birds as he did if he had been aware of the researches of his predecessor. Moreover, if we mistake not, Prof. Ray Lankester has shown to the Zoological Society that Sir Richard Owen's description of the diaphragm in the *Apteryx* is not quite correct. The translation of Sundevall's treatise on birds' wings, by the late W. S. Dallas, should also not have been ignored. But these are little things to complain of in a work so obviously great.

Handbook of Field and General Ornithology: a Manual of the Structure and Classification of Birds, with Instructions for Collecting and Preserving Specimens. By Elliott Coues. (Macmillan.) No one who aspires to be an ornithologist in the true sense of the name can afford to be ignorant of the contents of this book. It aspires to showing us everything about the nature and structure of birds, so far

as a single volume can epitomise the extent of present knowledge; and it fulfils its aspiration to a degree hitherto unknown. It is practically a reprint, for English readers, of the first third of the illustrious author's second edition of his *Key to North American Birds*, published at Boston, U.S.A., in 1884; and it contains some excellent figures which appeal more to English ornithologists than did those of the original work. It consists of two divisions. The first is entitled "Field Ornithology." Here we have minute directions as to how to collect birds and their nests and eggs; how to prepare them for the museum, according to the latest and most refined methods; and how to preserve them. It may hardly be considered credible in a scientific treatise, but we can faithfully avow that almost every page of this part reads like a novel; and it is much more interesting than most of them. The genius of the author alone makes each page as pregnant as most people's chapters could have been. Only those who know him "in the flesh," as he would say, can conceive how it is that he puts dry details so brilliantly. It is part of the man himself, his own way of work; and may it be long before the world knows from his biographer the secrets of the way in which he crystallises the results of his trained enthusiasm; we shall all want to copy him then. Here we are only his critic; and we cannot find anything to criticise, but only to admire now a part of the life-work of a man who concentrates within himself the advanced ornithology of the age. Prof. Coues's second division is called "General Ornithology." General it is, indeed, in the widest signification. He defines birds; he tells us what a bird is, and shows us how it differs from other vertebrate animals, adducing more facts in evidence than we might think necessary if we had lived in pre-Darwinian times. Then he gives us a philosophical disquisition on the classification of birds, such as perhaps has never been equalled. Definitions and descriptions of the exterior parts of birds follow this, wherein everything known is summarised with a master's skill. Illiger was great; but Coues is greater. That is what those who know must feel. The second half of the book is devoted to the entire anatomy of birds. As we close it, we wonder what else there is to be learnt about the matter; it is all so clearly explained and illustrated that Dr. Coues's successors will find it hard to supplant him in anything like the same compass.

A Handbook of European Birds. For the Use of Field Naturalists and Collectors. By James Backhouse, Junior. (Gurney & Jackson.) The intention of this handy little volume is excellent. We are given a descriptive list of all the birds recognised by the author as inhabiting Europe, as well as an appended list of the names of the North American, Asiatic, and African species which are stated to have occurred in the Western Palaearctic region. The variations due to sex or season are carefully noted, and the chief diagnostic points are emphasized by the use of italics. Brief notes on the distribution and habitat of each species are also given. What a boon such a book seems to offer to the travelling ornithologist, or even to him who is not possessed of more expensive works! But, alas, the execution of it fails on close inspection; and where faults are frequent no amount of valuable matter can be recommended to the tyro. The drawback of even only one per cent. of error must discount the percentage of truth to a degree only commensurate with the ignorance of the reader. The very frontispiece, pictorial and accurate though it appears to be, is in more than one point misleading, so that it is worse than useless. The "distribution" of the nightingale (p. 22) is given thus: "Summer migrant breeding in Central and Southern

Europe." Would, say, an American reader gather from this that the bird was common over two-thirds of England? It is often difficult to say whether a given bird ought to be included in a local list; but when we find such a species as the surf-scooter (*Oedemia perspicillata*) undescribed by Mr. Backhouse, when it has been included in the British list by every classical writer on the British avifauna, we cannot help losing some faith in his discrimination. However, we need not multiply instances. By this time the honorary curator of ornithology of the York Museum is probably aware of many points, the correction of which, in a second edition, will make his book one of substantial value. Even as it stands at present it is without a rival. The Germans and Americans are more fortunate than we are; we have waited too long for an English Coues or Jordan.

Sundevall's Tentamen. (Methodi naturalis avium disponendarum Tentamen.) Translated into English, with Notes, by Francis Nicholson. (Porter.) Many thanks are due to Mr. Nicholson for the present translation. Prof. Sundevall's efforts to make a logical classification of birds possible have obtained a world-wide recognition, and the present work, in its original form, has long been the handbook of every scientific ornithologist; but its having been written in Latin made its use limited to those who possessed some knowledge of that language. Now, with the assistance of his friends, Messrs. R. Bowdler Sharpe and Henry T. Wharton, Mr. Nicholson has relieved the most unlearned from making any excuse to themselves for being ignorant of a scientific treatise of the first rank. The tendency of modern science certainly is to undervalue, if not to ignore, many of Sundevall's conclusions; but the careful way in which he marshalled them, and the lucidity with which he explained them, must for ever place his work in a very high position. Mistaken he was, here and there; for he concluded his labours in the first dayspring of the light shed by the theory of evolution; but the results of his careful investigations show much of the glory thrown by the new philosophy upon the old. He wedded the knowledge of the ancients with the theories of the moderns in a quite remarkable manner. Carl Jacob Sundevall was born in 1801, and he died in 1875. The Swedish nation have good reason to revere his memory, as Mr. Nicholson shows us in a brief obituary; and it is not given to every man of science to have a silver medal struck in his honour. A reviewer cannot be expected to read every line of a work like the present, especially when he is familiar with every line of Sundevall's. But the more he looks into it, the more pleased he is with the English dress in which we have it now. The translation seems everywhere faithful, and it reads like an original essay; while the notes bring it up to the modern level. It is a work to have at your elbow, and the references are always valuable. No student who reverences Linnaeus can ignore Sundevall; and the writings of both alike create an era which the history of classification can neither forget nor despise.

Classification of Birds. An Attempt to diagnose the Sub-classes, Orders, Sub-orders, and some of the Families of Existing Birds. By Henry Seebohm. (Porter.) Mr. Seebohm quite takes our breath away. In forty-nine pages he re-arranges the birds of the world, as we know it now. He simplifies his tremendous task wisely by ignoring fossil birds, and gives good reasons for confining himself to existing forms; these are puzzle enough. The bird type is so uniform; a bird cannot be mistaken for anything else. The possession of wings, at one time or another, has so specialised its

possessors that every other attribute seems to become insignificant. There is no class of animals in which authorities have been so much at variance in the disposition of even the most prominent types as in the class *Aves*. One authority took a single basis on which to found his classification, another took quite a different one; some tried to combine a few. Mr. Seebohm's virtue lies in trying to combine all. The only valid objection which can be made to the present work is that it is too much condensed. It ought to have come out as an appendix to a general treatise; it makes too great a demand upon the reader as it stands now. Few but professed ornithologists will spare the energy to master it, although it may make an epoch. The charm of it is that the author has all the results of his predecessors' labours at his fingers' ends, and that he has endeavoured to harmonise this with an extraordinary amount of independent research. Whether Mr. Seebohm convinces the ornithological world or not, it is impossible to deny that he has focussed a greater number of facts than any of his predecessors. The time has not yet arrived to say whether the conclusions he bases upon them are irrefragable. An author is often his own best critic, and it is noteworthy that Mr. Seebohm has already made some changes upon his two alternative systems promulgated in the present treatise.

SCIENCE NOTES.

DR. ARCHIBALD GEIKIE, director-general of the geological survey of the United Kingdom, and the president for this year of the Geological Society, has just been elected by the Académie des Sciences a correspondent of the Institut.

THE Easter excursion of the Geologists' Association will be to the Isle of Wight, under the direction of the president, the Rev. Prof. J. F. Blake.

Journal of the Asiatic Society of Bengal. Vol. 58, No. 5, and Vol. 59, Nos. 2 and 3. (Kegan Paul & Co.) The first of these numbers contains elaborate indexes of the Indian species of insects of the order Rhynchota and family Pentatomidae, described in previous numbers by the late E. T. Atkinson, and excellent plates of new Indian fishes and butterflies; and the two other parts issued in 1890 contain short papers on new Indian Weevils and Brenthides by M. D. des Loges; on species of the Andaman Flora by Mr. D. Prain; a preliminary list of the Butterflies of Madras by Lieut. Watson; on three new Indian Psychidae by Mr. F. Moore; on a new trap-door spider from Orissa by Surgeon Walsh; and on a new fly of the genus *Dilophus*, by Mr. M. Bigot. There are also four botanical memoirs, one of considerable length on the Uredineae of the Western Himalaya, by Mr. A. Barclay; and another still longer on the Flora of the Malayan Peninsula, by Dr. G. King; also on a new genus of Bamboos by Mr. Gamble; and on a new species of *Ellipanthus* by Mr. Prain.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Wednesday, Feb. 13.)

PROF. J. H. MIDDLETON, vice-president, in the chair.—Two communications were read by J. Willis Clark: (1) on the Architectural History of the Church and Conventual Buildings of the Augustinian Priory at Barnwell; (2) on a Book of Observances of the Austin Canons. The principal authority used in both papers is a manuscript volume in the British Museum (MSS. Harl. 3601), usually referred to as "The Barnwell Cartulary," or, "The Barnwell Register." The author's own title is, however, much to be preferred, viz. *Liber memorandorum Ecclesie de Bernicelle*. The contents,

of a very miscellaneous character, are roughly sorted into seven books, prefaced by an excellent table of contents, and a calendar. The eighth book, which has hitherto passed unnoticed, contains a *Consuetudinarium*, or Book of Observances, of the Austin Canons. The whole MS. is written in a large, clear, uniform hand, and internal evidence shows that it was finished in 1296. (I.) The Augustinian Order was first established in Cambridge in 1092, by Picot, the Norman sheriff of Cambridgeshire, who built a small house for six Canons close to the castle. This house Pain Peverel transferred in 1112 to "a much more convenient site" at Barnwell, granted to him by King Henry I. There he set about building "a church of wonderful beauty and massive construction" (*ecclesiam mire pulchritudinis et ponderosi operis*), and so large "that it would have extended as far as the high road." He died, however, in 1122 or 1123, before its completion, and was buried "on the north side of the high altar," a piece of history which indicates that the building had made considerable progress. After his death little or nothing was done until 1165. In that year Canon Robert was elected Prior, "a man of unheard-of strictness and austerity," who was evidently an administrator of rare ability. "He associated with himself," we are told, "a distinguished soldier named Everard de Beche, by whose advice and assistance he pulled down to the foundations the church which had been nobly commenced by Pain Peverel aforesaid, and completed another of more suitable character." This church was consecrated by the bishop of Ely, in honour of S. Giles and S. Andrew, on April 21, 1191. Up to this time the Canons had probably lived in wooden houses; but, during the tenure of office of Laurence de Stanesfeld, ninth Prior (1213-1251), we read of the construction of the frater, the farmery, the great guest hall, the granary, the bakehouse and brewhouse, the stable, the inner and outer gatehouse, and the chapel of S. Edmund. The chapel of the infirmary was consecrated October 2, 1222; the chapel of S. Edmund, January 21, 1229. Tolanus de Thorley, eleventh Prior (1254-1265), built the prior's lodging and chapel, and rebuilt part of the cloister and chapterhouse. The dates of the above-mentioned works fall very conveniently into three periods: (1) 1112-1165; (2) 1165-1208; (3) 1208-1265. During the first the church was begun on a grand scale, and, on the evidence of the date, in the Norman style. In the second the original plan was completely changed, and the church completed in the Early English style, on the same evidence. In the third, the conventual buildings were erected. In 1287 the tower—called in the Dunstable Chronicle *nobilissima turris de Barnicelle*—which probably stood at the intersection of the nave, quire, and transept—was struck by lightning and set on fire. The flames spread to the quire, which was so seriously damaged that two years were spent in rebuilding it. After the Dissolution the buildings of the abbey were used as a quarry; but, notwithstanding this indiscriminate destruction, a good deal was still standing in 1810, and the plan of the whole could be made out. In that year, however, the ancient foundations were dug up, and the ground levelled. Since then, a considerable portion of the site has been removed in the course of digging for gravel. (II.) The *Consuetudinary*, or, as the author calls it—"a short treatise on the observances of Canons Regular in accordance with their Rule"—prescribes, in the most minute manner, how the brethren are to behave in the church, the dorter, the frater, the cloister, &c.; and what are the specific duties of the principal officers of the house. As might be expected, knowledge is assumed on many points which are obscure to us, and on which we should gladly have had fuller information; but, notwithstanding, a graphic picture of the daily life of a great religious house is set before us. After the preface, which occupies five chapters, we come to those which deal with the officers of the house: the Prior (here called Prelate), and his subordinates, or *obedienciarii*. These are: the Sub-prior, the third Prior, the Precentor or Armarius (librarian), who is to have an assistant called *suicentor*; the Sacrist and Sub-sacrist; the Hall-Butler (*Refectorarius*) with his servitor; the Almoner; the Chief Cellarer and the Sub-cellarer; the Kitchen Steward (*Cochinarius*)

with his assistant; the Steward of the Granary (*Granatorius*); the Receivers (*Receptores*) the number of which is not specified; the Steward of the Guest-house (*Hospitarius*) with his servant; the Chamberlain (*Camerarius*); and the Master of the Infirmary (*Infirmarius*). The Prelate was elected by the brethren, but, once in office, was to exercise a despotic sway from which there was no appeal, and to be treated with obsequious deference. Next to him came the Sub-prior. Besides certain specified duties, as the awakening of the brethren in the dorter in the morning, he was generally to bear the same relation to the Prelate as a College Vice-Master does to the Master. The third Prior stood in a similar relation to the Sub-prior. His principal duty was to go round the house at night, and see that all was safe, and no brother lingering where he ought not to be. In matters temporal the Prelate depended mainly on the Chief Cellarer (*Cellerarius Major*), who is called his "right hand." He combined, in fact, the duties of the Senior and Junior Bursar of a College. He was assisted by the Steward of the Granary (*Granatorius*), who seems to have acted as an agent, and by the Receivers, to whom the rents and other monies were paid. The services were directed by the Precentor (who was also librarian and archivist), and the Sacrist and Sub-sacrist. There was also a priest appointed for each week, called *Hebdomadarius*. The Sacrist and Sub-sacrist were called "the guardians of the church;" in winter they slept in it, and took their meals in it. The directions for the ritual are very minute and curious. The daily occupations of the brethren can be easily made out by comparing these Observances with the statutes of the Premonstratensians, or reformed Augustinians, which are more precise on several points of daily custom. We will begin with Matins. "The brethren ought to rise for Matins at midnight. Hence the Sub-sacrist, whose duty it is to regulate the clock, ought to strike the bell (*notam*) in the dorter to awaken them. When the brethren have been aroused by the sound, they ought to fortify themselves with the sign of the cross, to say their private prayers noiselessly while getting ready, and then to rise. They are then to sit down before their beds, and wait for the Warden of the Order [the Sub-prior] to give the signal for them to leave the dorter. Next, when the lantern has been lighted, which one of the younger brethren ought to carry in front of them, and a gentle signal has been given, they should put on their shoes and girdles, march into church in procession, and devoutly and reverently begin the triple prayer. . . . When Matins are ended, the brethren, after making a profound obeisance, ought to leave the quire, the younger leading the way with a lighted lantern, and proceed to the dorter. No one is to remain in the church, except the guardians [i.e. the Sacrist and Sub-sacrist] unless he have leave to do so. When the brethren have reached the dorter, they are not to sit down before their beds, but to place themselves in them and rest. . . . In the morning, at a signal from the Warden of the Order all the brethren ought to leave their beds. When they leave the dorter, after washing their hands and combing their hair, they ought to go to the church before they turn aside to any other place. There, after sprinkling themselves with holy water, let them pray with pure hearts fervently, and first seek the Kingdom of God and His righteousness. After this, while the priests are preparing themselves for private masses, let some attend to the duties assigned to them, others take their books and go into the cloister, and there read or sing without conversation." Before they left the church, Prime would have been said; but there is no special mention of this hour—or indeed of many of the other hours—as in the Premonstratensian or Benedictine Statutes, because it was taken for granted that all the brethren would attend them. There is a special chapter, headed, "That all ought to be present at the Hours," which the writer probably thought would be sufficient for his purpose. Prime was succeeded by the Mass of the Blessed Virgin, and the morning-mass or chapter-mass, after which they went to Chapter, which was presided over by the Prelate, or, in his absence, by the Sub-prior. In Chapter—which all brethren were bound to attend—the ordinary business of the house was transacted, and the offences committed during the previous twenty-four hours made public and punished.

Chapter was succeeded by Terse; then came High Mass, followed by Sext. After this the brethren went to dinner in the frater. The food consisted of fish, meat, and vegetables, and apparently did not vary; for the Almoner is directed "to make up every day for ever three plates for the use of three poor men, viz., of the remnants of bread, meat, fish, and occasionally of vegetables left over." Cooked fruit is also mentioned. The directions for the care of the frater, and for the behaviour of the brethren in it, are very minute and curious. Scrupulous cleanliness is insisted upon; and, besides, it is to be beautified in summer with fresh flowers, and made sweet with mint and fennel. Fly-catchers also are to be provided. After dinner the brethren went, in summer, to the dorter for a siesta. They were awakened by a bell for Nones; after which came collation (the drinking of a glass of beer in the frater, followed by a reading in the chapter house); then Vespers; then supper; and lastly, Compline. This over they retired to their beds in the dorter. Silence was to be kept, as directed by the rule, from morning till after Chapter. After Chapter the brethren might converse in the cloister till the bell rang for Terse. After this there was to be no more conversation until the same time on the following day. Silence might, however, be broken in the event of four accidents, viz., robbers, sickness, fire, workmen. If strangers of rank, whether lay or clerical, visited the convent, they might be spoken to; and a few words might be used at meals. If brethren were compelled to speak during the hours of silence, they might do so in the parlour. The curious custom of bleeding (*minutio*), has a chapter devoted to it, from which we will make a short extract:—"Those who intend to be bled ought to ask leave of the president in Chapter, and, having received a bleeding licence, are to leave the quire after the gospel at High Mass, and to be bled at the usual place in the Infirmary. . . . After an interval of seven weeks, permission to be bled is not to be refused, except for a reasonable cause. Those who have been bled ought to take their meals for three days in the Infirmary. During this interval they ought not to enter the quire for Matins or the other Hours."

FINE ART.

ART BOOKS.

A Century of Painters of the English School. By Richard and Samuel Redgrave. Second Edition. (Sampson Low.) It is useful to have this book in one volume of a handy size, and carried down to the present time; but we rather regret some of the abridgments, as for instance the information about the rise in the prices of Turner's pictures, and the revision has by no means been as thorough as it might have been. Some attempt should at least have been made to reconcile the conflicting opinions about Wright, of Derby. His *Life* has been written, and excellent opportunities of studying his work have occurred since 1866. Our knowledge respecting the English School has greatly increased since this book was published; but here, where above all places this knowledge should be clearly shown, it is principally remarkable for its absence. The work of Dr. Probert on miniature painting does not appear to have been consulted, and the accounts of the water-colour painters are very imperfect and inaccurate. Everybody, except apparently the editor of this second edition, knows that Cox excelled as a painter in oil-colours, that his works in that material are even more highly valued than his water-colours; but in this *Century of Painters* it is thought sufficient to say that "he retired to Harborne. . . . and devoted himself almost entirely to painting in oil. His works in this material were rarely seen in London, remaining principally in the hands of his friends." In this respect De Wint is still more badly treated, although his two large landscapes at the South Kensington Museum have long shown to all who know any-

thing about English art that he was one of the finest of our landscape painters in oil. George Barret, Junior, has more justice done to him; but surely there is no excuse for retaining a paragraph which declares that "a certain monotony of colour pervaded" the pictures of one of the most radiant and brilliant of all painters. It would have been well if the additions had been marked in some way, especially in such chapters as the last about the Pre-Raphaelites. They seem to be fairly well done, but on the whole this revised edition is disappointing.

"THE GREAT ARTISTS."—*Memorials of William Mulready, R.A.* By Frederic G. Stephens. (Sampson Low.) A few facts and a few anecdotes are all that Mr. Stephens, with all his diligence and opportunities, has been able to collect as materials for the biography of an artist who lived for no less than seventy-seven years. But the author has filled out the scanty outlines of his story with such detailed descriptions of his pictures, and with such a variety of information on all subjects and persons connected with his life, that with the aid of not a little repetition he has managed to put together some hundred and twenty pages. Considered as literature, it is but a piece of patchwork, not over-well designed nor very neatly stitched; but it has the merit of being written by one who knew the artist himself, and has associated with many of his friends—of one moreover who has probably the most intimate knowledge of his pictures of any man living. His portrait of the man is kindly, his criticism of the artist sympathetic, and on the whole just; but it is a mistake to call Mulready a great artist, except in a strictly comparative sense. He was careful, laborious, conscientious, something of a humorist, an accurate draughtsman, an accomplished painter (especially of still life), he had more humour than De Hooghe, more refinement than Jan Steen, was a better colourist than Wilkie; but he was not half so great an artist as any one of these, for all that.

"THE GREAT ARTISTS."—*Corot, Daubigny, Dupré, by J. W. Mollett; Millet, Rousseau, Diaz, by J. W. Mollett; Ruysdael, Hobbema, Cuyp, Potter, by Frank Cundall.* (Sampson Low.) So much has been written lately about the Barbizon School, and there is so little that is new in the volumes compiled by Mr. Mollett, that little need be said in praise or blame with regard to them, except that they are convenient *resumés* of existing information, neat in arrangement, and fully illustrated. How great a title Mr. Mollett can claim as an original authority on French art may be gathered from one sentence: "The Revolution and the Terror," says Mr. Mollett, "produced both David and Géricault, whose early childhood passed in those years (from 1791 onwards) of which a contemporary historian has said that he 'never remembered then to have seen the sun shine.'" David was born as a fact in 1748; but no one who has any knowledge of the history of French art would need to look up his dates to remember that David was at the head of French art before Géricault was born. Mr. Frank Cundall's book on the four famous Dutch landscape painters is also, and necessarily, a summary; but it is one of a better sort, more varied in its learning, and more complete in its arrangement. It is in most ways a model of how such popular critical biographies should be constructed. It gives all the important facts in excellent order, so that in a small compass the reader may find all the information he needs as to life and works, and the criticisms thereon. Sufficient historical information is also given to make the position of the painters in their school, and the conditions under which they worked, quite clear even to him who runs. These new volumes of this useful series are all full of pictures

and one or two of the illustrations like that of the Queen's Hobbema, "The Watermill," from Buckingham Palace are very good.

THE ROYAL SOCIETY OF PAINTER-ETCHERS.

AN interesting selection from Turner's *Liber Studiorum*—showing many of the plates in different states and as they were affected by the individual work of Turner upon each—fills that wall at the Painter-Etchers which is devoted year by year to the classics of etching. With the brief record of this fact I must perforce content myself, and pass on to the remaining walls, the exhibitors whereon are subjected to the trying test not exactly of competition, but of almost juxtaposition, with the admitted master of the art of landscape. And it says a very great deal for the vitality of etching to-day, that there is at the Painter-Etchers so much work which one can look upon with interest—which one can recognise as masculine, energetic, and personal, even when one is fresh from a survey of the triumphs of Turner.

The work of Mr. William Strang, with its occasional hideousness and its frequent intensity, remains what it has been for some years past—one of the most interesting puzzles that are presented by modern art. The task, I confess, is quite beyond me, to define in a few lines how it is that Mr. Strang is felt to be so distinctly original, so stimulating to the imagination of the beholder, while at the same time he is full of methods that are frankly imitative, sometimes even of a vision of life that is quite obviously "derived." Did anyone ever yet impress us so much, who all the while reminded us of so many of his forerunners? It is this that presents the difficulty, and this too is the cause of the divergence of opinion that exists about him in the minds of educated men. He must appeal only to the imaginative—to those who are enabled in some degree to follow the line of his fancy, while recognising as clearly as do the opponents of his work how much in it is Rembrandt, and how much is Legros, and how much in it is an ugliness which even with the utmost industry he can have learnt from neither. Of his many plates this year I have time to mention but two or three in the course of this present writing. "The Sick Tinker" is a Legros too simply; it would never have been but for "La Mort du Vagabond." "Old Clothes" is a Rembrandt *manqué*. "Drowned" and "Castaways" are both of them informed with a great imagination; each being as different as it is possible to be from the usual melodramatic treatment of similar subjects; each being conceived with vividness and intensity, so that they impress themselves upon the mind of the beholder and force him to believe in their truth.

Mr. Frank Short's work is obviously less open to cavil or criticism than that of Mr. Strang. Not that the people who are able to perceive its daintiness are able, necessarily, to see also its technical excellence, or even the decisiveness and directness of its draughtsmanship. But yet it speaks to them at once, a plain word that they can understand. The "Timber Ship" at Conway—dinner-time, high noon—is the best of Mr. Short's work this year. It is of singular charm and thoroughness. Elsewhere—whatever a first hasty survey may have led me to believe—he is, in his work of the present season, not quite so interesting as in that of last year. May the hope be expressed fervently that he will not permit those commissions which must crowd upon him for work of translation, to interfere unduly with the prosecution of original labour. An artist like Mr. Short—however grateful we may be to him for such an exquisite little mezzotint as that in which he

has spread far and wide the knowledge of a sketch by Constable—owes it to himself to secure for original work some of those months of the year in which his labour is likely to be freshest and most vigorous.

Mr. Jacomb-Hood, Mr. Wilfrid Ball, Mr. Charles Robertson of the Old Water-Colour Society, Mr. Percy Thomas, Mr. W. Holmes May, Mr. Niven, Colonel Goff, and others contribute agreeable and often individual work, in the methods general proper to etching, while plates of easily recognised importance come from Mr. Axel Haig and the Messrs. Slocombe. Mr. T. C. Farrer sends more than one impressive mezzotint, and it is mezzotint also that engages another landscape man, Mr. Finnie. But we will go back again to the pure etchings, that no injustice may be done to artists like Mr. Cameron, Mr. Inigo Thomas, Mr. Oliver Hall, and Mr. Charles Holroyd. Though Mr. Cameron's work bears traces—bears great marks—of the influence of Mr. Whistler and of Mr. Frank Short, and does this, not alone in the treatment, but likewise in the selection of theme, it has yet signs of individuality. "Old Houses, Greenock" (a wharfside with planks floating up to the quay) is one of his best coppers. Mr. Inigo Thomas is an architectural draughtsman, who unites solidity with delicacy—pictorial effect with the evidence of adequate learning. The silvery little plate of "St. Rhadegonde, Poitiers," is, perhaps, the least ambitious, but, perhaps, the most complete of his contributions. It is most legitimately dainty. Mr. Oliver Hall and Mr. Holroyd both of them display the influence of old masters and of great contemporaries; but so long as their work is not servile imitation, and it certainly never is, could we wish such influence away? We say that both of these etchers have studied the earlier classics of design, as writers study, and are bound to study, the classics of literature. Among contemporaries, it is Mr. Seymour Haden who affects Mr. Hall, and M. Legros who affects Mr. Holroyd. But let the students of their etchings grasp the fact very thoroughly—it was not through mere imitation of Mr. Seymour Haden that Mr. Hall was enabled to execute that "Study of Trees," which, while it reminds us of Ruysdael, Crome, and Rousseau, attests also a direct observation of the scene; it was not through mere imitation of M. Legros that Mr. Holroyd was enabled to endow what he calls his "Study from Nature"—stone pines in the Borghese Gardens—with so rich a measure of the virtue of distinction and of the charm of style. The "Study from Nature" has more than nature in it—it has the rare quality of design.

FREDERICK WEDMORE.

PROPOSED EXCAVATIONS AT CHESTER.

SOME repairs lately executed in the North Wall of Chester resulted in the discovery of Roman inscriptions and sculptures, and a further exploration started by the Chester Archaeological Society produced more inscriptions and sculptures. It is now proposed, with the consent of the Corporation, to set on foot further explorations in the same wall. The former discoveries have excited great interest both in England and on the Continent, and Prof. Mommsen, of Berlin, has written strongly urging further search. Of all the historic sites in England, none are so likely to aid our knowledge of Roman history as the Roman military centres; and it is well known that Deva was garrisoned by the Twentieth Legion from the earliest times until the end of the Roman occupation of our island. The exploration will begin in a part of the North Wall

which is now under repair, in which a preliminary search has revealed inscribed and sculptured stones. It will be carried out by the city surveyor, Mr. I. Matthews Jones, who conducted the former excavations to a successful issue. Inscriptions and sculptures found will be the property of the Corporation, and will be deposited, with those previously discovered, in the Grosvenor Museum at Chester. The results of the explorations will be published by Prof. Pelham and Mr. Haverfield. Several subscriptions have been already promised, and an appeal is now made for more. The work is necessarily more expensive than "digging," and the space which ought to be examined is large. The probability of finding inscriptions is, however, very great, and the work has claims on both patriotism and scholarship. Subscriptions may be sent to Prof. Pelham, 20 Bradmore-road, Oxford; or to F. Haverfield, Esq., Lancing College, Shoreham, Sussex.

NOTES ON ART AND ARCHAEOLOGY.

THE spring season is now at its height, in anticipation of Easter. The exhibitions to open next week are some five in number: The Royal Institute of Painters in Water-Colours, in Piccadilly (to which the Empress Frederick paid a visit on the day of the press view); the two Haymarket exhibitions of Mr. McLean and Messrs. Tooth & Sons—the latter including Munkacsy's last work, "Tête-à-Tête"; the much-talked-of collection of drawings by the late Charles Keene, at the Fine Art Society's in New Bond-street; and a representative series of pictures by Diaz, at the Goupil Gallery, in the same street.

THERE is now on exhibition at South Kensington what is known as the Hope collection of Dutch and Flemish pictures, lent by the present owner of Deepdene, Lord Francis Pelham-Clinton-Hope, grandson of the late Mrs. Hope.

MESSRS. L. ALLISON & Co., on behalf of the Librairie de l'Art, have sent us artists' proofs of three plates by French etchers, after English painters who all betray French influence. Mr. Orchardson's "Master Baby," painted in 1886, is reproduced, faithfully rather than with genius, by M. F. Milius. But it must be admitted that this painter's general scheme of colouring does not readily lend itself to the etcher's art. The other two, which are both reproduced by M. Ch. Giroux, are both entirely foreign in their subject and treatment. Mr. Mac Ewen's picture, entitled "A Ghost Story," shows a group of Flemish women of various ages, engaged in their household tasks of spinning, &c., and listening to a tale told by one of their number, not the oldest. The time seems to be broad daylight; and the auditors have interest marked on their faces, but no horror. The other picture, called (after the French fashion) "Maternity," is by Mr. George Hitchcock. It is chiefly noticeable for the extent to which the human figure—there is practically only one—is subordinated to the details of flowers and rushes in a moorland landscape.

MR. THOMAS MORING, of High Holborn, has issued a well-printed pamphlet on *Seal Engraving*, which, though intended as a trade advertisement, deserves notice for its handsome illustrations of seals, stones, &c.

WE must be content here merely to record the death of Senator Giovanni Morelli (Ivan Lermolieff), which took place at Milan on February 28. Next week we hope to give some account of his unique services in assigning fixed principles to the historical criticism of Italian painting.

THE STAGE.

GUY DE MAUPASSANT AS A DRAMATIST.

Paris: March 7, 1891.

"MUSOTTE," a play in three acts, by MM. Guy de Maupassant and Jacques Normand, has just been produced at the Gymnase, and I may say at once that M. de Maupassant's *début* as a dramatist has been crowned with success.

"Musotte" is the dramatised version of "L'Enfant," one of the prettiest of a series of short stories published collectively under the title, *Clair de Lune*. The plot is a masterpiece of clever, but in nowise offensive, realistic observation, of rapid and intense dramatic effect produced by the simplest means; the dialogue is written in the terse and elegant language common to all the works of the author of *Pierre et Jean*.

Jean Martmel (M. Raphael Duflos), a young painter of talent, has just married Gilberte de Petitpré (Mlle. Darland), the sister of his best friend Léon (M. Noblet). Dinner is over; after an exquisite love-scene between the newly married couple, the bride retires to change her dress, while the small family party is enlivened by the sharp repartees of Mme. de Ronchard (Mme. Pasca), Gilberte's aunt, an elderly and rather cantankerous widow, who bestows all her pent-up affections on lap-dogs, and has founded a home for lost and starving members of the canine race. She has a great dislike to artists, which is shared by her brother, Gilberte's father, and both have tried in vain to break off the engagement. In the midst of the general conversation, a letter is handed to Jean; it is from his friend Dr. Pellerin (M. Plan), and is thus worded: "Musotte is dying, and wishes to see you immediately." Aghast, Jean shows the letter to his brother-in-law, asking him what he is to do. "Go, immediately; I will try to keep the family quiet until your return," is the answer. Left alone with his father, aunt, and Jean's good-natured uncle, Léon boldly tells them the cause of the bridegroom's absence. He has often seen Musotte, a model, who became deeply attached to Jean; but from the day the latter met and loved Gilberte, she ceased to see Jean, and for the last six months has led a retired and respectable life, never making any attempt to recall her lost lover. "Ah! I knew we should hear of something of this sort and of some hidden scandal," exclaims Mme. Ronsard; "the minx is shamming and taking advantage of the situation to levy blackmail."

The second act takes place in the room where poor little Musotte (Mlle. Sisos) is dying beside the cradle of her baby. At a side-table, discussing coffee and small scandal, sits Mme. Flache (Mme. Desclauzas), ex-star of the *corps de ballet*, now *sage femme de l'Opéra*, and evidently a near relation to M. Halévy's "Famille Cardinal"; seated opposite her is Lise Babin (Mlle. Blerzy), the nurse, a good specimen of the comely, gaily beribboned *nourison* who steals the coffee, tea, and sugar to send to her family in some far-away village of Normandy. The trio is completed by the arrival of Dr. Pellerin, a cleverly portrayed specimen of the young and fashionable *médecin de théâtre* attached to every Parisian theatre, who runs off to a patient's bedside between the last act of the opera and the first of the ballet. But although the doctor gives Musotte an injection of morphia, she is nervous, excited, and wildly anxious to see Jean. He comes at last. The scene which follows—though it reminds one of the last act of the "Dame aux Camélias"—is less conventional and more truly pathetic: the audience were all in tears on the first night; and it requires something very touching indeed to bring tears to the eyes of the sceptical audience of a Parisian *première*. Musotte, who is aware

that she is dying fast, in feverish, hurried tones unburdens her heart. She tells Jean that no wife could have been more faithful to him than she has been, that had she not been at death's door he would never more have heard of her or the newborn child. But she will be dead in a few hours, and then what is to become of her poor babe, abandoned, with no one to care for him. "Oh! Jean, have mercy on us, have pity on my darling; take him for God's sake, be a father to him." Whispering, she adds: "Your wife is young and pretty and good, I am told, tell her all; she will listen to the prayer of a dying mother, she will take care of my child. For pity's sake, Jean." The latter gently presses her hands, crosses over to the cradle, and kissing the sleeping child, says, "I promise to do all you wish." "Oh! how happy I am," says Musotte, sinking back on the cushions. A deep sigh, and she is no more.

When the curtain rises on the third act we find the personages of the first act as we left them, waiting impatiently for Jean's return; he has been absent two hours, and his wife, who knows nothing of what has taken place, is in despair. Jean returns at last, but he dares not face the family circle; he sends for his brother-in-law, and begs him to explain what has happened, and obtain his wife's forgiveness for what he has done. Never was there a more difficult *scène à faire*, as M. Sarcey would say, than the one which follows. Léon pleads for Jean in the most eloquent terms. He shows that pity, humanity, memory of past times, obliged him to listen to the appeal of the dying woman.

"Suppose you had read the story I have just told you in this evening's paper, would not your sympathy be awakened in favour of the dying mother and living child. You would admire and approve of Jean's spontaneous and noble act. But had you read that he refused to see the dying girl, that he had ordered the motherless child to be sent off to nurse in some out-of-the-way village, to die probably of neglect, then your indignation would have been great, and justly so. Even you, my dear aunt, would have despised him—you, whose kind heart bleeds at the sight of a poor abandoned poodle pup! All I can add is that I entirely approve of Jean's conduct, and like him all the more for his behaviour in this sad affair."

Thus the case is half won when Jean, who can bear the suspense no longer, rushes in, asks to be left alone with his wife, to whom he pleads for pardon. Gilberte, whose jealousy has been aroused at the thought that perhaps he loved Musotte better than her, on finding that pity alone has inspired Jean, not only forgives him, but agrees that Musotte's dying prayer must be granted; she will adopt and be a loving step-mother to the motherless babe. Thus the extremely delicate and complicated question treated by M. de Maupassant in "Musotte" is solved in the simplest and most natural manner. The troubles our faults bring upon us can be easily removed if we allow our better feelings to guide us, if we follow the dictates of our best adviser—our heart. We are thus more likely to attain happiness than by following the rules of worldly prudence and egotism for *Le cœur a ses raisons que la raison ne connaît pas*.

It is needless to add that the admirable acting of the *artistes* of the Gymnase company contributes in no small measure to the success of this clever and unconventional drama.

CECIL NICHOLSON.

STAGE NOTES.

THE Lyceum revival of "Charles the First" was the event of last week. May the play be performed many more times—such is our pious wish—with the same cast that has just been performing it so well. As Henrietta Maria Miss Ellen Terry is very charming, even if she

is not very French. What grace remains hers, what an air of spontaneity, what quiet and chastened pathos! Then it is a pleasure to see little Miss Minnie Terry—most popular and most varied of child-actresses—in the part of the little Princess. And how good a foil to these charms is the grim Cromwell of Mr. Wenman. Mr. Howe, the ever-judicious, and Miss Annie Irish, in a part too small to give evidence of her flexible and sympathetic talent, go far towards completing an admirable cast. Mr. Irving crowns the edifice. The delivery of much weak verse might be pardoned to one who presents the hapless monarch with such dignity and sweetness—with such an air of fatefulness, with an irresolution and want of concentrativeness so characteristic of that lovable gentleman who was so inefficient a sovereign. Mr. Irving has never been more pathetic. And, again, though it is conceded that in the minor art of making-up—as in other arts more important—he is without a superior, it has not been sufficiently taken into account how his very features lend themselves to a counterfeit resemblance of a Charles by Vandyke. As he enters, or walks the stage, the illusion is complete. He is not only Charles, but Charles seen with the finer eyes of the most graceful of portrait-painters.

MR. HARE has at length produced Mr. Pinero's play, "Lady Bountiful," which we shall immediately discuss at befitting length.

MUSIC.

RECENT CONCERTS.

THE seventy-ninth season of the Philharmonic Society commenced on Thursday evening, March 5, with Rubinstein's Overture to "Antony and Cleopatra" (Op. 116). The music, in spite of the title, is to be regarded from an abstract point of view, for the composer has not divulged the "secret of his purpose." The opening is imposing, the themes on which the Overture is constructed are attractive, and the orchestration is effective; but the music can lay no particular claim either to depth or originality, and, further, the general effect may be described as *décevant*. The performance of Beethoven's Symphony in C minor was, on the whole, good; but the slow pace at which Mr. Cowen took the "Fate" notes of the opening Allegro, and a want of decision in certain passages, robbed this first movement of some of its grandeur. Herr Stavenhagen played Beethoven's Concerto in B flat in an effective manner. Dr. Mackenzie conducted his Prelude and Entr'actes to "Ravenswood," and was received with great cordiality. Mme. Nordica sang "Plus grand dans son obscurité" from Gounod's "La Reine de Saba," and the Polacca from Goring Thomas's "Esmeralda" with charm and brilliancy.

The programme of last Saturday's Crystal Palace concert included two works by Berlioz. The first was the Ballad for female chorus and orchestra entitled "La Mort d'Ophélie," the second of three pieces published under the title of "Tristia." The vocal part is not striking, but a weird and plaintive effect is imparted to the music by the colouring of the orchestration. This piece was given here, and probably in London, for the first time. The "Marche funèbre pour la dernière scène d'Hamlet," No. 3 of the "Tristia," is a noble and impressive work: the chorus joins in from time to time, but only to utter the monosyllable "Ah." This March was admirably performed under Mr. Manns's direction. A Concerto in D minor for piano-forte by M. R. Burneister was played for the first time by Mme. Burneister-Peterson. The composer, a pupil of Liszt's, has held for some years the post of principal professor at the

Peabody Conservatory, Baltimore. The first two movements of this Concerto are clever, but dry. The third movement, an Intermezzo, leading without break to a Finale, march-like in character, is the most satisfactory section of the work. The composer is here less ambitious and more successful. The part for the solo instrument is brilliant, and the influence of Liszt is plainly perceptible. The lady is a skilful and intelligent pianist. The programme included Dr. Mackenzie's Overture to "Twelfth Night," and the third Act of Tannhäuser, in which Miss Thudichum and Messrs. Lloyd and Barrington Foote took part.

On Monday evening Brahms's revised version of his pianoforte Trio in B minor (Op. 8) was produced at the Popular Concert. The work in its original form was submitted to Schumann nearly forty years ago; but either the composer or his friend was not quite satisfied with it, for it was not included among the works to which Schumann first called the attention of the publishers, Breitkopf and Härtel. There is an old warning against putting new wine into old bottles, and it may be questioned whether Brahms would not have done better to leave the work of his youth untouched. In the revised version he has retained little more than the principal theme of the opening movement, but despite the Schubert-like grace of this theme, the Allegro is satisfactory in neither form: in the old one it seems spun out, in the new one it is too laboured. The lively Scherzo, with its Schubert and Beethoven reminiscences, has scarcely been touched. The opening theme of the Beethoven-like Adagio is the same in both, but afterwards there are important changes: it is a magnificent movement, plaintive, yet dignified. The Finale again has been almost entirely remodelled. Of the four movements the two middle ones are decidedly the most interesting. The original version has never been given at the Popular Concerts, and Mr. Chappell might have produced it first so as to enable musicians the better to institute comparison. The performance of the Trio, by Miss Agnes Zimmermann and Messrs. Joachim and Piatti was exceedingly good. The programme included Bach's Concerto in D minor, which was interpreted by Herr Joachim and Señor Arbos; both played well, but the full, rich tone of the former could easily be distinguished. The pianoforte part was in the safe hands of Miss Zimmermann, who also gave, as solo, some Henselt Etudes. Miss Fillunger sang with success some fine songs by Brahms and Schubert.

A Mass in C minor, by Mr. Arthur Somervell, formerly a student at the Royal College of Music, was produced for the first time at the Bach Choir concert, at St. James's Hall, on Tuesday evening. The music is smooth, solid, scholastic, and if written for a degree exercise would no doubt have more than satisfied the examiners. Mr. Somervell should, however, not confine his skill to imitating the past; young and able composers ought rather to try and express their thoughts and feelings in the musical language of the present. The work was well performed under Dr. Stanford's direction, and the composer was called to the platform at the close. The programme included two interesting novelties—an "Offertorium" and "Tantum ergo" of Franz Schubert's. They have both been only recently discovered, and that they were written only a short time before the composer's death adds to their interest. The year 1828 was not only the last year of Schubert's life, but the one in which he produced some of his greatest works—the C major Symphony, the Quintet in C, the grand Mass in E flat, and many others. Both pieces are supposed to have been intended as additions to the Mass just named. The "Offertorium" for tenor solo and chorus is beautiful, while the "Tantum ergo" for

quartet and chorus is highly impressive. The tenor solo was sung by Mr. Houghton; and the quartet by Miss Liza Lehmann, Miss Hilda Wilson, Messrs. Houghton and Watkin Mills. Another interesting feature of the programme was Bach's fine Concerto in C for two claviars, admirably played by Miss I. Eibenschütz and Mr. Borwick. The concert concluded with Beethoven's Choral Fantasia.

The "Messiah" was given at Covent Garden on Saturday evening. The soloists were Miss Fanny Moody, Miss Enriquez, and Messrs. Lloyd and C. Manners, who all did themselves justice. The choir sang well. The audience was not a large one, but it would be scarcely right to conclude that the great work is losing its popularity. With the exception of Mr. Lloyd, the vocalists were not oratorio stars of the first magnitude; and further, the weather was extremely unfavourable.

Mendelssohn's "St. Paul," an Oratorio which has come into fashion since Mr. Manns revived it lately at the Crystal Palace, was given at the Albert Hall on Wednesday evening. The choruses were sung splendidly. The principal vocalists were Mme. Nordica, Mme. Belle Cole, and Messrs. Ben Davies and Watkins Mills, who all acquitted themselves well. There was a fairly large audience.

J. S. SHEDLOCK.

MUSIC NOTES.

SIR CHARLES HALLÉ will arrive in London from Manchester to-day (Saturday) to attend the banquet of the Westminster Orchestral Society at the Holborn Restaurant the same evening. General Chas. A. Sim (chairman of the council) is to preside, supported by the Archdeacon of London and a large number of musicians, who will meet to wish the distinguished pianist a prosperous voyage to and from Australia, whither Sir Charles and Lady Hallé are about setting out by invitation from the colonies on their second concert tour.

The April number of the *Musical Herald* will contain a study of Eugene d'Albert as a pianist, by Miss Bettina Walker, author of "My Musical Experiences."

The *Early English Musical Magazine*, Nos. 1 and 2. (Sampson Low.) The main object of this new magazine is to revive music by the great masters of English song. No. 1 contains songs by Purcell and Lawes, and No. 2, songs by Lawes, and a madrigal by Morley. The object is a worthy one, and deserving of encouragement; for, as the editor truly remarks in his address, "two or three hundred years ago England was one of the pre-eminent nations of Europe in musical culture." There are also biographies of Purcell and Lawes, to be followed by other early English composers. The clear print of this new periodical deserves mention.

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